

MUSICAL AMERICA

Vol. XXX No. 2

NEW YORK

EDITED BY

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MAY 10, 1919

\$3.00 per Year
Fifteen Cents per Copy

VASSAR'S PRESIDENT CHAMPIONS MUSIC AS COLLEGE STUDY

Awaken and Develop Musical Capacity in the Student, Urges Noble Mac Cracken—To Crowd Out Exercise of Musical Capacity Is Bad Economy—Why Music Is Denied Its Rightful Status in Our Educational Institutions—Vassar Provides for Musical Students' Practicing Their Instruments and Gives Credits for Such Practice—Committee Will Probably Recommend Credits for Music for Entrance to College

[This interview with President MacCracken of Vassar is the first of a series whose aim is to reflect the attitude of the heads of a number of leading American colleges and universities toward music as an educational factor. It is hoped and anticipated that the views set forth will show that music is not getting a square deal as yet in the average higher institution of learning. Once that much is recognized and acknowledged, the way will be smoother for those who are seeking remedy the condition.—THE EDITOR.]

PRESIDENT NOBLE MACCRACKEN of Vassar College belongs among the new order of American educators. He is forward-looking, alive to influences and educational currents which remain as yet meaningless to some of his contemporaries; he chooses to inform himself about subjects which the average college curriculum seats at "second table." Subjects such as, for instance, music.

Dr. MacCracken takes music seriously, very seriously. To his mind it deserves a far more honored place in the scheme of studies than is now accorded in the average American university or college. Were all of our prominent educators to champion music with Dr. MacCracken's sincerity; were they to approach it with the same open mind, a hard blow would be dealt for American culture. How does Dr. MacCracken regard music as an educational factor? In his own words answer.

Students naturally fall into two classes, when we come to consider the question of music in the college; those possessing musical aptitude, and—others. Colleges that differentiation will carry through the entire four years. The first class embraces those in whom aptitude for music is inherent, who have a natural capacity and love for the art. Now every one has the right to the fullest development of every capacity, including music. To crowd out with other things the pleasurable exercise of that capacity is simply bad economy. Education, as I define it, is a branch of economics: it is the economy of experience. If only from the point of view of economy let us develop a child's every capacity. If the natural aptitude is for music, develop that aptitude. What would be thought of a farmer whose land was particularly adapted to the growing of apple trees, but who instead upon utilizing it to raise pigs? To go back, such a student—the one possessing natural musical aptitude—has the right to study music in all grades of college. Unfortunately, at the present time a great many colleges are at fault



SUE HARVARD

Her Début Last Fall and Subsequent New York Recitals Establish this Gifted Soprano as a Concert Artist of Distinctive Charm and Merit (See Page 14)

in this respect. The first reason for this is expense. Music is the most expensive of all studies. It is dependent on wealth and in debt to artificial forms of society. A famous patron of music was up here the other day and remarked, in discussing the Metropolitan Opera Company, that the size of the audience at the performances in Brooklyn seems to depend, not on the artistic but on the social quality represented.

"The condition of music in the average American college to-day is owing partly to money cost, but it is also a relic of the old Puritan idea that music was wicked. Take me. I come of a Scotch Presbyterian family. My father was Chancellor of New York University for thirty years. I was very fond of music, but my grandfather allowed no singing in our house, only one tune. The result was that my

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N. Y. MANAGERS PLAN NEW HALL FOR CONCERTS

New York will have a new auditorium for concerts next season if the plans discussed by the National Musical Managers' Association at their monthly meeting on Monday night are carried out. This was one of several important matters considered by the association, which met in the Hotel Commodore. Charles L. Wagner presided.

Dissatisfaction was freely expressed over conditions affecting the concert auditoriums now available in the metropolis and the proposal, while only informal in character, that the managers combine their efforts to interest capital in the construction of a hall which would meet the

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BODANZKY MAKES TRIUMPHAL DEBUT IN SYMPHONY FIELD

Conducts Second Concert of New Orchestra with Unique Success—Gives Noble Reading of Brahms's First Symphony—Organization Deserts Original Policy of "Modern Music Only"—Ensemble Shows Improvement

New Symphony Orchestra. Conductor, Artur Bodanzky. Concert, Carnegie Hall, Evening, May 1. The Program:

Symphony No. 1, in C Minor, Brahms; Overture, "Benvenuto Cellini," Berlioz; Prélude to "L'Après Midi d'un Faune," Debussy; Scherzo from the "Midsummer Night's Dream," Mendelssohn; Overture, "Tannhäuser," Wagner.

VERY opposite tale stands to be registered of the New Symphony Orchestra's second concert than of the first. To the extent in which that mysterious, supererogatory organization provoked resentful emotions a month ago it stirred up a passionate enthusiasm last week. In so far as the initial program was despised the latest was relished. The three weeks' interim between concerts saw the application of heroic reformative principles, even if these did seem to give the lie to the orchestra's reason for being. Its erstwhile musical policy went overboard, to begin with. No longer a source whence flow the bitter waters of futuristic music it is now established on the less spectacular but trustier foundations of music which is merely great. The dear hopes of a minority were badly bruised, no doubt, by this reversion to more conventional conditions, but orchestras cannot live by iconoclastic partisanship alone. In the second place, Edgar Varese, its first conductor upon whom the orchestra's financiers reared fond hopes, went back to the outer darkness whence he was conjured, after one unhappy appearance. To replace him Artur Bodanzky was imported from the Metropolitan Opera House, by the sovereign courtesy of Mr. Gatti-Casazza. Mr. Bodanzky had done no symphonic work in New York barring a concert of Ernest Bloch's compositions two years ago and some semi-private affairs for the Friends of Music. But lately he "guested" in Minneapolis and led Mr. Oberhoffer's orchestra with considerable glory to himself.

Last week's concert was, above all else, a triumph for Mr. Bodanzky. In the First Symphony of Brahms he justified all the extravagant laudations conferred upon him at his Metropolitan début some years ago—praises to which some folks have hitherto found themselves incapable of subscribing. Indubitably Mr. Bodanzky has grown since he came to America. But one thing is certain: Never in the opera house have his talents set themselves forth in so gracious a complexion, even in those works which, like the operas of Gluck, Mozart, Weber, Meyerbeer and Flotow, he has conducted mostly was his height measured by his Wagnerian achievements—achievements

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father could not carry a simple air—he was tone-deaf; musical aptitude was killed. We must reflect on the fact that these 250 years of our history, virtually without music, seriously thwarted the musical aptitude in our people. The love for it, however, is easily revived. For music is essential to the human make-up. Unlike the plastic arts it is peculiarly a social art. Where people come together, there is music.

* * *

"The vast majority of Americans belong to the second class, the class whose musical aptitude is quiescent. It is a function of education to awaken this capacity, and, thanks to the social instincts of Americans, the task is an easy one if the slightest opportunity be given. Wherever in progressive cities compulsory singing in the schools has been made a part of the daily program, the response has been most gratifying.

"So far as the technique of mastery over musical instruments is concerned, the age of dexterity is almost past by the time students enter college—eighteen or nineteen years of age. It is, therefore, for the higher grades of schools and the high schools to make provision for the study of musical instruments, including the voice. The work of such students must be recognized by the colleges as a legitimate part of their preparation for life, and, if necessary, the number of units in other subjects must be reduced to provide for this.

"Suppose that out of 1000 college students fifty are found to possess musical aptitude. What should be done about them? I believe that provision should be made throughout the college course for these students' practising their instruments and that they should receive credit for it. We do just that at Vassar. A student can now receive a unit a semester for music study. When I first suggested this it met with considerable opposition. This year there were practically no votes against the idea.

"The college should also provide concerts and instruction in music appreciation for the whole student body, to awaken the dormant aptitude. Students love music if they are given a chance to hear it and to know something about it. Here at Vassar Edgar L. Marston of New York has provided two musical events in the appearances of the Philharmonic Society, headed by Josef Strinsky, and the Society of American Singers, which has just given two operas comiques at Vassar. These events are free to the student-body. Prior to the performances Professor Gow, head of our music department, gives lectures, which

N. Y. MANAGERS PLAN NEW HALL FOR CONCERTS

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city's requirements, aroused lively interest. President Wagner expressed the belief that there would be no difficulty in raising the money once it became known that the managers would support the auditorium. The project may be enlarged to admit the housing of the various managers' offices in the same structure, a plan which was proposed to the association by one of its committees.

Those who attended the meeting and dinner were Charles L. Wagner, Loudon Charlton, Catharine A. Bamman, Fitzhugh W. Haensel, Spencer Jones, Antonia Sawyer, Daniel Mayer, Martin H. Hansen, Victor C. Winton, George Engles, Felix M. Leifels, Arthur Judson and representatives of the musical press.

Besides the proposed auditorium the managers discussed a number of issues, among which was the possibility of agreeing on a united system of booking that would avoid conflicting dates and unnecessary and wasteful traveling on the part of artists. Complaints were registered against a number of local managers who had, according to correspondence produced and read, defaulted in their business relationship with members of the association.

Deny Report That Paderewski Had Resigned as Polish Premier

Reports of Paderewski's resignation as Premier of Poland reached New York



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Noble MacCracken, President of Vassar College

are attended by fully half of the students. Mr. Marston was so struck and gratified by the enthusiasm manifested that he will give Vassar four concerts by the Philharmonic next year and Professor Gow will give a lecture with the orchestra on the afternoon of each performance. Every student will be there!

"As a matter of fact music's educational value is not yet appreciated," Dr. MacCracken went on, after a brief pause. "I, for one, would be very willing to co-operate with an organized movement to establish credits for properly standardized music study done by school and high school students either at home or in the school-room. At present we give no credits for music for entrance; but we should. Vassar belongs to the committee of four eastern colleges—Mount Holyoke, Smith, Vassar and Wellesley—now preparing revisions for entrance, and it is more than probable that music credits will be recommended.

"To sum up briefly, I hold that the colleges should awaken and develop the dormant musical aptitude in the student, meanwhile fostering the growth of those aptitudes already awakened. I believe that music is a vital study in the program of college education, and I hope the day is not far away when it will be generally recognized as such. Every fine art has its place among the liberal arts." B. R.

this week. A denial of the report, however, is published in a New York Sun dispatch from Paris dated May 5. The dispatch quotes Polish officials as stating "that Paderewski's position has not been prejudiced in the least by the apparently unsuccessful settlement of the Teschen and Danzig issues." His parliamentary supporters, the dispatch states further, "are aware that he faced almost insurmountable difficulties during the entire time the questions were under discussion, and that he attained more, perhaps, than any other statesman could have under the circumstance."

Bruno Huhn New Conductor of the Banks' Glee Club

Bruno Huhn was unanimously elected conductor of the Banks' Glee Club of New York on Monday night at the annual meeting of the chorus. Mr. Huhn succeeds H. R. Humphries, who held the position for twenty-five years. The chorus, which is composed of officers and employees of the various banking institutions in New York, will, as in the past, give two concerts every year in Carnegie Hall.

Accept Koemmenich's Resignation as Conductor of Mendelssohn Glee

At a meeting of the Mendelssohn Glee Club of New York, held last Monday evening, May 5, it was decided to accept the resignation of Louis Koemmenich, the club's conductor. Mr. Koemmenich retires after a long period of service. The question of his successor has not yet been taken under consideration.

AMERICAN SINGERS PLAN THIRD SEASON

Gilbert and Sullivan Cycle to Be Feature Again—Promise American Works

The Society of American Singers, of which William Wade Hinshaw is president, Herbert Witherspoon the secretary-treasurer, David Bispham the first vice-president and Charles Triller the second, announces its third season of opera comique in New York, beginning Monday, Oct. 13, at the Park Theater, and continuing for twenty weeks.

Subscribers for the season are to be given the advantage of a reduction of twenty per cent from the regular box-office prices of seats as charged for single performances, and the program will be so arranged that patrons may subscribe for seats for a certain night each week and be assured of a different opera.

The season's repertoire will embrace light operas selected from the best American works, a cycle of Gilbert and Sullivan operas and a number of the lighter and most popular works of the French and Italian schools of opera comique, all in English.

Practically all the favorite singers of the past season have been re-engaged and many new ones added, and a brilliant and interesting season is promised.

SPANISH OPERA SUSPENDED

Strike of Orchestra and Singers Ends a Brief Season

Owing apparently to dissensions over money matters, the season of the Spanish Theater Company, which began at the Park Theater, on April 19, with the opera "Maruxa" and a revue, and which the management intended should be the premiere of a permanent stock company to cater to the general public as well as to Spanish audiences, came to an abrupt end on April 30, while the audience was waiting for the curtain to go up on "Los Bohemios." Some of those who had bought seats for the performance, the greater number of whom were Spaniards, had left the theater when the curtain remained down at 8:15 o'clock.

A representative of the company then announced that owing to the refusal of the orchestra to play the performance

SPLIT IN PHILADELPHIA PHILHARMONIC SOCIETY

Discord Results in Secession of Members and in Formation of a Rival Organization

PHILADELPHIA, May 1.—The name proved a misnomer at the annual meeting of the Philharmonic Society of Philadelphia last night at the headquarters in the Fuller Building. Anything but "love of harmony" characterized the situation. There were discords, but the resolutions did not improve them, thanks to speeches *con fuoco* and variations in contrary motion all leading to a coda which took the form of an unexpected movement, *presto*, to another studio in the building.

And now Philadelphia has two organizations devoted to the popularization of music. The separatists, including most of the old official board (which had been voted out of office by the opposing faction), under the chairmanship of Mrs. Myron D. Edmonds, held the charter meeting of the Philadelphia Symphony Society in the studio of the ex-secretary, W. Leroy Fraim. Mrs. Ernest T. Toogood, the former president of the Philharmonic, was elected president of the new organization and a resolution of confidence was voted her by the two score or so of musicians and music-lovers who left the Philharmonic, commending her policy of opposition to what was termed by her partisans "turning the Philharmonic into a singverein." Mrs. Joseph M. Gazzam and Colonel Sheldon Potter were elected vice-presidents; Thomas Martindale, president of the Choral Society, treasurer; Leroy Fraim, secretary; Angela Marke, assistant secretary, and Mrs. Ralph Mellor, Gustav Loeben, Dr. A. A. Jones, Mrs. Thomas Martindale, Sr., and Mrs. Edmonds, executive committee.

The crisis of the scheduled meeting occurred when Mrs. Toogood, after the reading of the secretary's and treasurer's reports for the year, was about to present her annual report. A member of

Music: Archangel of Beauty, Man's Greatest Dream

"The first obligation of music and its final achievement is to be beautiful," says W. J. Henders in the New York Sun of May 5. "It can have no aim beyond the introduction of beauty into human life. This assertion bears no relation to the interminable discussion of the expressive power of music. Those who wish to steep themselves in futile speculation as to what music can express and what it cannot may bury their sacred noses in the two embattled volumes of Hanslick and Ambros. Music is one of our dreams. It is perhaps the greatest of them all, for it is entirely without utilitarian quality."

would not take place. The price of seats was refunded to the patrons, and it was stated that the singers also declined to appear.

Later it was announced that the company might be re-organized.

PORTLAND'S ORGANIST QUITS

Will C. Macfarlane Resigns from Municipal Post in Maine City

PORTLAND, ME., May 3.—Portland shocked this afternoon to learn of resignation of Will C. Macfarlane, Municipal Organist, a position he held for the past seven years. The papers have printed many expressions of regret from prominent musicians, others, expressing the highest esteem for him as man and musician.

The Music Commission met on Monday to act in the matter, and it is earnestly hoped that they will persuade Mr. Macfarlane to reconsider his decision.

Addition to Charlton Household

It became known on Tuesday that Loudon Charlton, the New York manager, and his wife, Helen Stanley, the soprano, had adopted a French orphan girl, six months old. Cynthia Charlton is the name of the debutante.

what was called the Pfeiffer faction moved that this report be dispensed with until after the election of officers. It was opposed by Mrs. Edmonds, who stated that possibly some of the members in the report might have definite objections to the election. The opposition, however, was strong enough to carry the motion and a nominating committee presented a ticket which eventually was elected as follows:

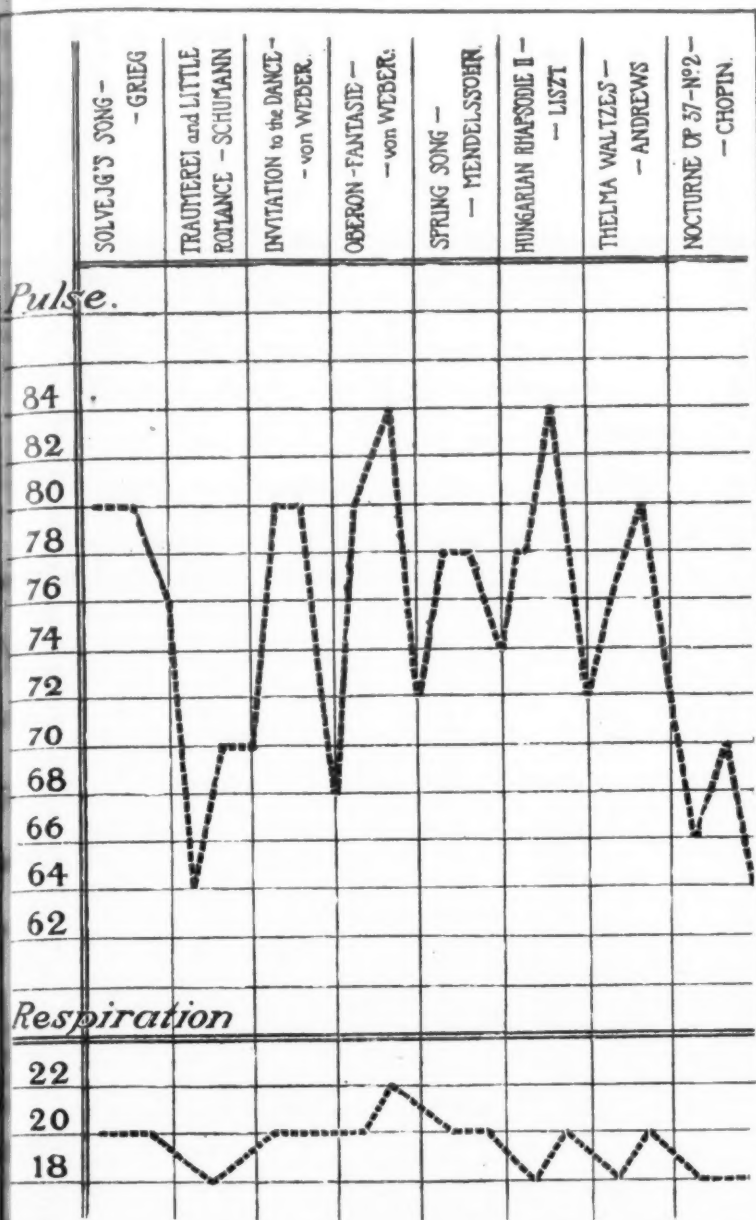
President, George S. Cox; vice-presidents, Dr. Franck C. Hammond and W. Voight; recording secretary, Edwin Romig; corresponding secretary, the Howard A. Sutton; treasurer, Dr. C. Hirsch; musical director, Walter Pfeiffer and directors, Valentine R. Mann, H. M. McCaughey, Albert Heinrich, John Louis Haney, H. B. Keech, L. Schuck, David Borton, Otto Rust, Heati Fleer, Frederick Bauer, Vincent B. and Hamilton C. Connor.

The society incurred a deficit of over a year, and it was decided to reimburse the secretary and treasurer by pro-rated subscriptions and also to defray the expense of the final concert of the season, next Sunday evening, by the same method. Dr. Hamilton outlined the program of the Philharmonic for the coming year, and stated his belief that good music would be one of the ways to fill the gap made by enforcement of the prohibition law July 1. He said the Philharmonic would make a determined endeavor along these lines.

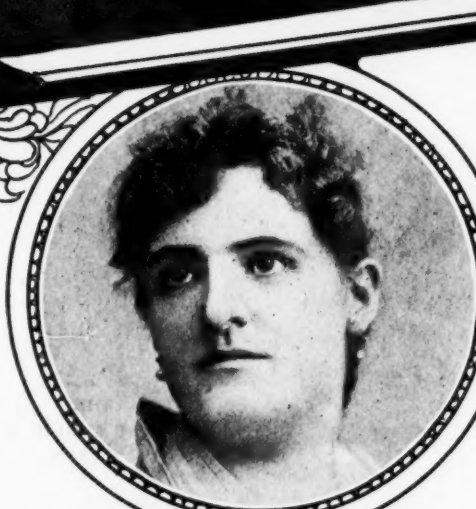
Mrs. Toogood, in her report, expressed her belief that the members had had a serious purpose. "To build a permanent organization for educational purposes, the orchestra concerts on Sunday evening to be but one of its many activities. Mr. Pfeiffer and I, before we secured the privilege of holding the Sunday concert, took oath that this effort was entirely altruistic. But when Mr. Pfeiffer was \$250 for directing each concert, my faith was shaken."

Mrs. Edmonds, chairman of the organization meeting, said that the new society is assured of the co-operation of the large music organizations of the city and that its program would be a broad educational one.

Music Attuned to the Patient's Pulse Beat a Life-Renewer



PHYSICIAN'S NOTES:
CASE O.
SUBJECT:
DARK COMPLEXION.
MEDIUM BUILD.
INSTRUMENT:
PIANO.



The late Eva Augusta Vescelius, a pioneer in establishing the therapeutic value of music.

Louise Vescelius-Sheldon, who is carrying on the work to which her sister dedicated her life.

chart which shows the reactions of the pulse and respiration to the performance of certain musical compositions. The view in the hospital ward shows how music is employed in the treatment of convalescents.

[EDITOR'S NOTE: The war has been instrumental in focusing a good deal of attention on musical therapeutics. Music being more and more employed in the treatment for shell shock, and its healing properties have been demonstrated often enough to be beyond question. The following article relating to the use of music as a healing agency is peculiarly interesting and pertinent at this period.]

BY LOUISE VESCELIUS-SHELDON

AS A CHAPTER from one's personal experiences is often helpful, I will state briefly how my sister, Eva Augusta Vescelius, came to give her best thought to the advancement of the science of music in its relation to life. There were three of us sisters, each possessing a different quality from that of the others, and music was naturally our passion. We studied with the best masters in Europe and America, and as concert singers during several years of our lives we traveled nearly encircled the globe. We were at the other end of the world and doing good work, when my sister Eva lost interest in her profession. She said that the applause of the audience got on her nerves and that she was tired of traveling, so we found ourselves returning to our home and parents living in a suburb of New York City. Soon after her arrival she became interested in Mental Therapy and there came an awakening within, which vitalized her gift of music anew through its healing power to the service of humanity. In her fine library she read that Pythagoras, the mathematician and astronomer, six centuries B. C., said: "All form is a manifestation of music, therefore we are organized vibrations; all is number and harmony. Numbers define form, order and the laws of things; they are the spiritual essence of all music and the principles of music."

With these facts as her guide, she carried out her first experiments in our music room, and I saw miracles performed by her patients until I ceased to doubt that music was one of the world's great powers. Insomnia was cured in a man who disliked music. Financial worries robbed him of sleep, but in ten days,

The Experience of Eva A. Vescelius with Music as a Healing Agent—Rhythm the Most Important Element in the Music Cure—Beethoven's Music Possesses Unusual Healing Properties Because Much of It Is in Normal Pulse Beat—Result of Work in Hospitals—Rag-time Has Deleterious Effect—Future of Musical Therapeutics.

with evening closing in on carefully selected rhythmical music, he forgot his worries and returned to the business world, cured.

She found that the musical healer who worked skilfully and intelligently possessed a dual power, for through the selection of key, rhythm and composition, discordant conditions were changed and a new atmosphere, both spiritual and physical, was created. She recognized the fact that music nourished and revitalized her patients and was as natural to perfect vibratory life as air and water. Rhythm she considered the most important element in the music cure. Soldiers keep up their flagging spirits by marching to a rhythmic beat. Through melody and harmony, the pulse and circulation of the blood are changed and this creates states of mind. The temperamental musician obtains quicker results than the mere technician. Back of the song is the spirit of the composer. The instrumentalist, with the touch allied to memory, becomes an instrument for inspirational effects—tuned to pitch, in fact. I was continually demonstrating her theories, and combatting them at the same time! One day, while singing a song she loved, she sat down by my side, talking meanwhile of results in pulse beats that she hoped to obtain in a certain song, on account of the composer and rhythm. I suggested another song was more effective. She raised her hand and closed her eyes for a few seconds, saying pleadingly:

"Please play what I ask you to, for I do not know myself what I am seeking after. I am feeling my way along to get results—just experimenting." After proving that she was right, I never again interrupted her.

Another time she came into the room, oblivious of my presence, and looked through a pile of music. Then she wound the metronome and started it going. Turning, she saw me and said with suppressed excitement:

"No wonder that Beethoven's music possesses such healing qualities and draws such large audiences, for out of thirty of his compositions half of them are written in the normal pulse beat."

"Why are you so fond of the song 'O for the Wings of a Dove' by Mendelssohn? I asked."

"Because Mendelssohn is continually returning to the dominant; especially in that song. He may wander from his theme, but usually, as I said before, returns to the dominant and unconsciously you wait to hear it. 'O for the Wings of a Dove' is very restful to the mind."

Music Healing Is Impersonal

So, like other physicians, she obtained her data by practicing on her patients! Wishing for more data, she called on the superintendents of the leading hospitals in New York City, and they gallantly accepted her offer to bring musicians (who contributed their services) to sing and play for the patients in the wards and corridors; especially the latter, for

we found that personality must be eliminated as much as possible from musical treatment, for musical healing, after all is said, is impersonal. The individuality of the artist eventually becomes submerged in the music rendered. Musicians who have defective memories and no vision cannot deliver the perfect message, because they are not tuned to pitch; to universal harmony, via wireless. Marconi says that the wireless instrument, tuned to a certain pitch, can connect only with another instrument in tune with it. It is a law in vibration worth the musician's thought.

The work we did in hospitals, asylums and elsewhere became noised abroad, and when we expected a small circle of friends to attend her first lecture in New York on Musico-Therapy, eighty people came in and were seemingly convinced that they were listening to a mighty truth. Music was a necessity? Reporters insisted on data which they used for the most part in editorial ridicule, such as, "Take a pill of Wagner and two spoonfuls of Chopin!" However, when she founded the "National Society of Musical Therapeutics" in 1903, and was its first and only president, the press always sent its representatives to our monthly meetings—held in private houses—where many tests of the influence of music on mind and body were given by physicians and scientists of note. Dr. Egbert Guernsey, our honorary vice-president, said:

"As the superintendent of the Hahnemann Hospital for fifty years, I have upheld the influence of music on the sick and despondent. Every hospital should have an organ in the center of it for night and morning use." Dr. Dent of the Manhattan State Hospital also gave a report that "after many months of trial, music has cured and benefited sixty per cent of the insane patients under my supervision."

After several years in this work, demonstrating her theories that musical vibrations exercised a distinct psychological influence upon human beings, she began to grieve over her inability to finance

Music Attuned to the Patient's Pulse Beat a Life-Renewer

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a center where music would eventually be recognized as a factor in social and industrial life. When her death came suddenly, from heart failure, those who loved her missed her wonderful presence intensely; but her influence still lives.

The Wrong Kind of Music

After an absence of a few years from New York City, I find on my return an entirely different attitude toward the subject of Musical Therapeutics. The war

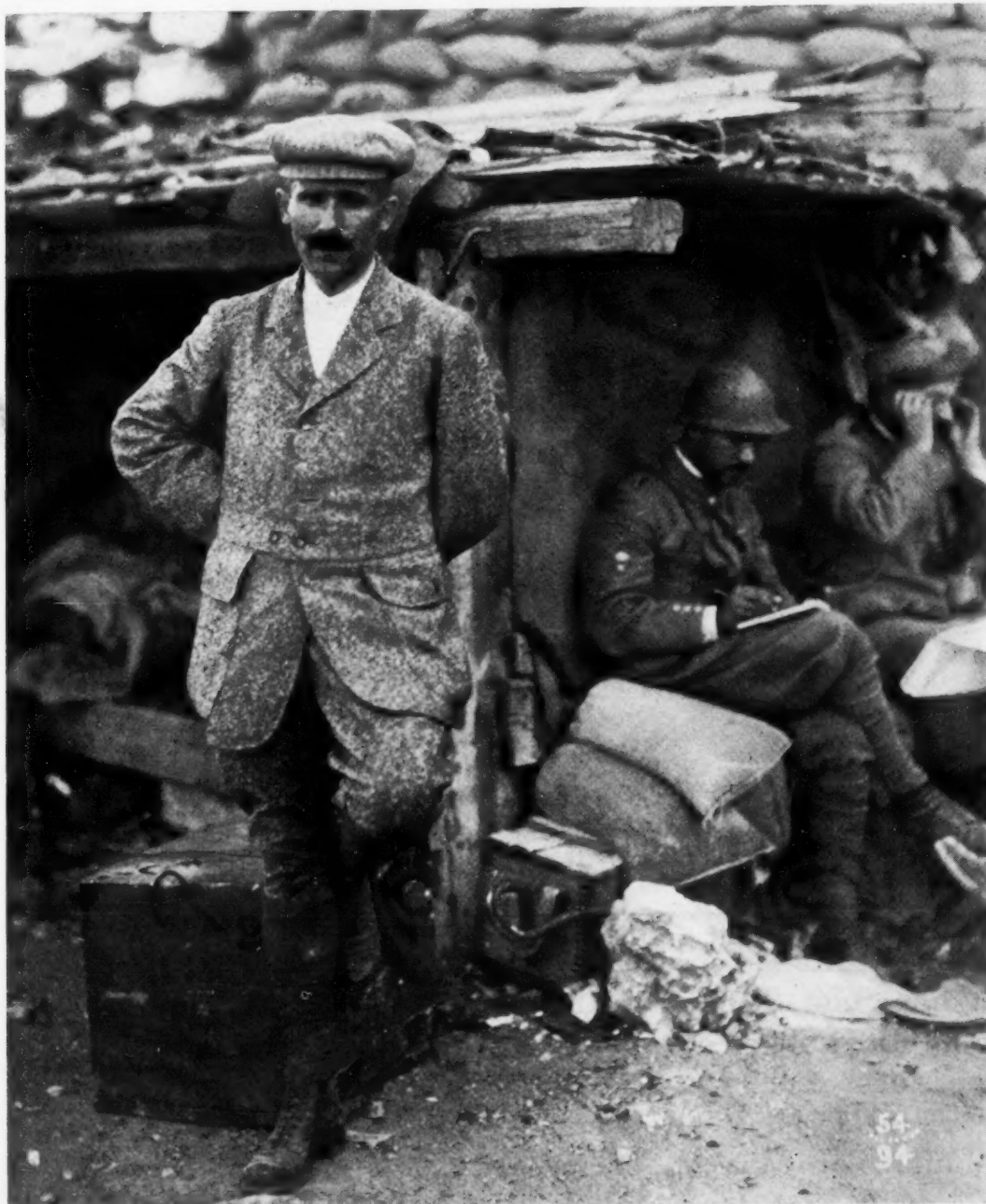
has done it, in part. However, I visited a hospital recently, where shell shocked men were being entertained by some well meaning musicians, but the music they rendered suggested disintegration. Rag-time and "The Long, Long Trail" had better be left unsung, together with all war songs. Why not let them try to forget that they were in the war? Money should be appropriated by the State and cities for music; it should be considered necessary for the general public welfare. Competent directors should be assigned to this civic department, for then the

worn out instrument of torture, called pianos, would be relegated to the woodpile. Buildings could be erected where communities could meet and hear such music that their tired bodies would be toned up and life would cease to be a monotone. The time is near at hand when musicians will no longer beg for recognition at the Metropolitan Opera House, for they will be paid for their time at the musical clinics, one of which I have recently opened in this city.

John C. Freund, editor of *MUSICAL AMERICA*, gave us statistics in 1914 of

the money spent on music in the United States. This included sales of instruments and everything pertaining to music, aside from musical comedy, and it amounted to the amazing sum of \$593,000,000 a year, proving that music is a necessity. Not until the war broke out did the world wake up to the fact that Eva Vescelius, in her humble way, had given voice to a great truth; namely, that music is a healing art, is one of the world's greatest assets. She started the ball rolling; the world gave it a kick, and it rolled away and is still going.

Toscanini May Come to America to Help Italian Art Propaganda



Arturo Toscanini, Italian Conductor, as He Appeared in the Monte Santo Trenches, Where He Conducted a Band and Did Much to Inspire Enthusiasm in One of the Fiercest Contests of the War

A RECENT rumor has been circulated that Arturo Toscanini, the Italian conductor, may be sent to America by his government next season, with an organization recruited from La Scala, for the avowed purpose of making propaganda for Italian music.

During the war, as seen in the above photograph, Maestro Toscanini conducted a band in the Monte Santo trenches that did much to inspire the soldiers in that sector who were battering the Austrian line in one of the fiercest battles of the war. The photograph has recently been received by Riccardo Stracciari, the eminent baritone and one of the conductor's friends.

Toscanini for some time has been numbered among the most ardent admirers of Stracciari's art. After hearing the performance of "La Traviata" at the Teatro Dal Verme in Milan, Toscanini went in person to Stracciari's villa near Bologna, to ask the baritone's help in the twelve performances that were being organized

by Toscanini for the benefit of the families of soldier-artists. He embraced the baritone in the presence of the company and composer, declaring: "I have never shed tears at any theatrical performance before but your *Germont* has made me weep before my own orchestra!"

Toscanini is indeed a very loyal friend to the few that are fortunate enough or great enough to win his admiration. On one occasion he refused utterly to conduct a performance at Turin on the ground that Stracciari's absence at Madrid would temporarily take him from the cast.

Mr. Toscanini recently declined the leadership of the Boston Symphony and according to some authorities that of the Covent Garden Opera orchestra, also.

A Girl Arrives in the Lazaro Home

There is a new member of the Second Generation Club of the Metropolitan Opera Company. Mr. and Mrs. Hipolito Lazaro are receiving congratulations on the birth of a baby daughter. Just a few days after Miss Lazaro made her debut, Mr. Lazaro was called upon to go to Atlanta with the company. As soon as possible, however, he returned home to become better acquainted with his little daughter. The baby has not yet been named as both Mr. and Mrs. Lazaro wish to hold the christening festivities in Cuba, which was Mrs. Lazaro's home before her marriage to the tenor. Mrs.

Lazaro was formerly Juantia Alamieda, daughter of a wealthy planter of Santiago. The tenor, who has been reengaged by the Metropolitan, will leave soon for Havana, where he will sing with the Bracale forces.

RUBINSTEIN CLUB MEETS

Has Musical Program at Its White Breakfast at the Waldorf

The sixteenth annual white breakfast of the Rubinstein Club, Mrs. William Rogers Chapman, president, took place on May 3 in the grand ballroom of the Waldorf-Astoria. Preceding the breakfast, a reception was held in the Astor Gallery, at which the guests of honor included Frances Alda, Fay Foster, Mme. Viafora and Mana-Zucca. During the breakfast young dancers from the Metropolitan's ballet appeared, representing the Allies. These artists were Ruth Ramsdell, Florence Glover, Millicent Bishop, Florence Rudolph and Elsie Bonwit. They were directed by Kathleen Harding and Margaret Curtis.

A trio of Club members, Alma Bachmann, Eva May and Helen Farnum, with Ella Bachus-Behr at the piano, sang Caro Roma's "Ring Out, Sweet Bells of Peace," appropriately to the Peace Jubilee which the breakfast was. Other musicians who contributed to the gala occasion were Mildred Graham, soprano, whose numbers included the "Il Est Doux" aria from "Hérodiade"; Ruth Percy, contralto, and Redfern Hollingshead, tenor, who sang "Dear Old Pal o' Mine" and other numbers. The accompaniments were played by Alice M. Shaw. The hotel orchestra was also heard, and the jubiliations finally broke up with the singing of "God Be with You Till We Meet Again" by the entire gathering.

YOUNG PLAYERS WIN LAURELS

Louis J. Cornu's Junior Orchestra Is Aided by Joseph Mathieu in Concert

A fifth concert was given by Louis J. Cornu's Junior Orchestra in Aolian Hall on the afternoon of April 29. The young New Yorkers who make up the organization played admirably under Mr. Cornu's direction. Such performances augur well for the future of executant musicians, but still better for that of musical appreciation, since that is in worse estate and needs jacking up. There was more than mere accuracy in the playing of the Beethoven Symphony No. 1; it had a genuinely artistic touch.

Joseph Mathieu, tenor, contributed two groups of solos, "Sei Morta nella Vita Mia," Costa; "Pimpinella," Tchaikovsky; "Bacciami," Buzzi-Peccia; "Ah, Love but a Day," Protheroe; "I'm not Myself at All" (Old Irish), Lover, and "Sunlight and Song," Hammond. Mrs. Flora Coan Bassett was the piano accompanist, and Louis R. Dressler was at the organ. Mr. Mathieu has a pleasant voice and delivered his numbers with individual style.

The orchestra was also heard in a Chaminade Air de Ballet, "Pierrette"; the Valse Lente from Delibes's ballet, "Sylvia"; excerpts from "Pagliacci," and the "Raymond" Overture by Thomas.

D. J. T.

Werrenrath Sings in New York City and Erie, Pa.

At his appearance at the Masonic Temple in Erie, Pa., on April 4, Reinald Werrenrath, the baritone, of the Metropolitan, scored in Penn's "Smilin' Through," which he first introduced during the winter at one of his appearances at the Metropolitan's Sunday night concerts. Before the Haarlem Philharmonic Society of New York on April 29 at the Waldorf-Astoria, Mr. Werrenrath sang among his American songs Vanderpool's "I Did Not Know" and Victor Herbert's "Molly."

BODANZKY MAKES TRIUMPHAL DEBUT IN SYMPHONY FIELD

[Continued from page 1]

for the greater part insubstantial and anemic. About his "Meistersinger," his "Walküre," his "Götterdämmerung," his "Parsifal" has clung a diffidence, an inhibited perspective and a slenderness of power and scope whereof the end has been mediocre and devitalized interpretation. More and more plainly does it appear that Mr. Bodanzky's predilections and temperamental scope fit him far better for other music than the sensuousness and cosmic sweep of Wagner. This gathering conviction became a certainty in Brahms. Here the conductor added cubits to his stature and raised himself fairly by his own boot straps. He did not confirm facts of his complete musicianship—those were always obvious. But he did emerge as a personality and a power surpassing any anterior impression of the sort.

His exposition of Brahms's granitic symphony had precisely the phases of potency and passion basically wanting in his Wagner. Analytical clarity and beauty of eager detail work, though amply present, held at all times their proper place in the scheme but served essentially to further a vast dramatic intent for which the propelling emotion was never in abeyance. Mr. Bodanzky surcharged with a universal significance the stark majesty of that marvelous exordium and made mighty the rugged stress and striving of the entire first movement. Success in this movement is by no means an earnest of comparative results in the second. Yet here again the conductor gave plastic unfoldment to the infinite lyrical magic and unmatched tenderness of the music. But it was the finale, which in its torrential exuberance carried the audience of its feet and ended the symphony not only in a tempest of applause but of cheers as well. Hugo Wolf complained that Brahms was incapable of exaltation. But here is the apotheosis itself of exaltation, and Mr. Bodanzky let it sing aloud to high heaven. The fragrant horn passage has never been better played here, the elaborate working out was as the soul's consecration to joy and the peroration was prodigious. As a whole the performance had the unforgettable mark of the true Brahms—the Brahms of the scholastics, yet, curiously, not defiant of their articles of faith. And the C Minor Symphony is an acid test of the qualities in a conductor that make for greatness.

The orchestra, though still far from a flawless smoothness and irreproachable execution, played better than at the previous concert. Berlioz's noisy and clapping "Benvenuto Cellini" music is a great test of a conductor's powers. On the other hand both Mr. Bodanzky's Debussy and Mendelssohn disappointed—the first by its want of exquisite sensuousness and imaginative delicacy, the second by a certain dryness and lack of elfin grace. The "Tannhäuser" Overture stirred the pulse, but it is hard to get astray in this music.

After all the great light of the concert shone out of the heaven-aspiring symphony. That alone wrote down Mr. Bodanzky a sterling conductor and provided more than anything else a reason for the New Orchestra's existence. But whether its continued life is necessary to the musical happiness of the community is still an unanswered question. Last week's gathering was of good size, considering the weather, and no one in the house applauded Mr. Bodanzky more enthusiastically than Alfred Hertz, conductor of the San Francisco Orchestra and to-day reputed something of a specialist in Brahms. H. F. P.

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Nina Tarasova Declares Herself "a Revolutionary in Her Art"

American's Strong Points Are "Curiosity, Happiness, Freedom" — Japanese "A Race of Artists"—Russian Peasant Songs Lie at Root of Russia's Music — Concerts Many During Revolution.

By CLARE PEELER

NINA TARASOVA, the young Russian singer who made so surprisingly vivid a success at her first New York recital that even the most blasé critics were roused from their end-of-the-season apathy, reminded me the other day when I first met her, of nothing in the world so much as a package of fireworks going off. That is not a pretty comparison for an amazingly pretty little person; but Mme. Tarasova's prettiness is not what first grips your attention; it is the sparkling snappiness, the scintillating intensity of her. Only when she tones down for a minute, do you realize how extremely blue are the eyes that narrowed at you one minute and expanded into soft bigness the next; how dainty as well as how expressive are her little features, and with what creamy skin and what piles of wavy hair she can point her favorite argument for "freedom, freedom—always freedom."

Meantime you are watching this vivid, fiery, sparkling little thing tear her way through the obstacles of an alien tongue as though they did not exist for her. Her determination to be understood blazes its trail straight to her hearer, and despite the fact that her speech, as the result of her trying to speak four languages at once, is the oddest, most unrecognizable of *melanges* of Russia, French and German idioms, still it gets to you. So does something else. She is the type of the pioneer, but the Intelligentsia, not the incendiary, and with all her intensity she is a very well bred and highly educated little person.

But startling!

A Revolutionary in Art

"I am a revolutionary," she remarked promptly after our introduction, and instinctively the listener prepared to make the door in two jumps. But the next words were reassuring. "I have created for myself my own vehicle of art; my own method of expressing myself; my own costumes; my own voice, almost. Never have I studied until these last eight months any rules to sing at all. I sing, yes. So the birds. But the birds do not need to give concerts—no? So I shall go on laying a foundation of technique—you see?"

"Then you sang for the first time in public when you came to New York?"

"Oh, no-o-o-o!" It is impossible to describe how many negations were crowded into that *no*. "I have sung in Russia all during the war. In every town almost in Russia; all over; little ones, big ones, I have sung. I am known. You say in Russia, 'Who is the Tarasova?' 'Ah!' they say, 'We have heard her!'"

Around which time the interviewer heard a long sigh of relief. For it was perceived that here was an artist who, languages or not, could get over her own ideas; an interlocutor was about as useful to her as a faucet to the Falls of Niagara. By this time the listeners included Blanche Friedman, who as guide, philosopher and friend to the musical temperament lost in a great city probably stands alone; but even she ranged up among the also theres, and Mme. Tarasova continued.

A Versatility of Interests

Her range of topics proved to be necessarily a wide one. For her reading embraces French, German and Russian literature; her interest in art covers the pictorial as well as the musical method of expressing soul individuality. Added to that, she is a true Russian, which means that she is a cosmopolite in the widest sense of the word. Also, she has trav-



Nina Tarasova, the Young Russian Singer Who Achieved a Sensational End-of-season Début.

eled extensively; so, with her temperament, she is liable to vacillate in her choice of subjects at a moment's notice, between Pushkin and Rimsky-Korsakoff, Molière and Chopin, the Japanese ideals of painting and the Bolshevik conception of government. For example:

"My family came from the Caucasus," she began. "At the outbreak of the war, I was studying painting under Professor von Stüch in Munich." (Professor von Stüch was reported on April 5 as one of the victims of a Communist riot.) "I had then no thought of singing except as I always had sung, for my friends, at soirées at school and so on, just as amateur. But when the war came, all Russian subjects had to leave Germany; so I found myself back in my country and must take care of myself. You see, my parents they had gone to Paris to my sister. She was studying at the University there. So I went first of all to my grandmother, who has a little country estate."

"Then I came to know much of the peasants; the life of Russia. Oh, I love Russia!" she broke off. "I love it more than any place, any people in the world. Those peasants are of a type. They have a soul that is marvellous. Nothing that you know in America is like those peasant-peoples. And their songs tell of their soul; something absolutely different from the whole world. So I feel I must help show that soul of theirs to the world; but first I learn it myself; then I get people to help set these strange folk-songs. I find that these songs are the whole base of all Russian music. Rimsky-Korsakoff, Moussorgsky, Glinka; they sing the soul of Russia."

Russia's Soul

"What is it like, this soul of Russia? It is kind, clever, earnest, dark. And it can be very brave. Do you understand what I mean? It is dark, obscure, imprisoned; yet suddenly something comes from it, a flash of greatness that sets you wondering. He has nothing between a smile or a tear, this peasant, and you think he is not subtle, and something shows suddenly the soul of a philosopher that might have been some ancient Greek, it is so profound. And still he knows absolutely nothing. Tell him of America; it is only a word to him. He thinks Russia is the whole world. People who do not speak Russian? Oh, no, that is impossible; the good God did not make any such."

"Cruel in this revolution? Only like a child. You see we pull off the wings of a fly just to find out what will happen. Or, you yourself, pick a rose off a bush; you do not mean to hurt the rose. Perhaps you do; who knows? The rose may suffer pain. But no more than you think of that, does the peasant when he is told to kill. In all this time of bloodshed and riot and horror, the theatres were crowded. The Government said 'Go to the theater'; so they all went."

Music in the Revolution

"Just think, every town had three or four jails; thousands of these prisoners, most of whom had never done any harm



to any one, were turned out and told, 'Go where you like. Do as you chose.' And at first it was nothing but just happiness everywhere. They were so wonderfully glad to be free; they wanted music to express themselves. They said, 'Art is neutral; whether we make it or a bourgeois makes it, we will go to hear music, anyhow.' It was the strangest time. Sometimes one would sing to a thousand people in some little place; and sometimes the concert would be stopped at a minute's notice."

"Another reason they came so much was they had never been allowed to before, what you call the lower class; and they had never had the money to pay at the door. Now they are told, 'It is all for you; go in; take the best seats.' And they go all the time. Oh, those straining, wondering faces! They don't understand anything; they just sit and yearn." ("Full of wish in his face," was her phrase.) "I learned to make bigger, to exaggerate; like—what is it you call it?—to caricature my message in these songs so that these ones should understand it. And still I learned more and more of their songs as I went about, all over Russia. I know 300 Russian peasant-songs. I shall sing English ones," she added, politely, "to please the English and American people; I had one English encore-song at my concert, and I will learn more as I learn the language."

"About my voice? Oh, yes. It is what you call put in place, naturally. I have most of my notes now. But some I must work with; so I study in Russia, and in New York I am coaching with M. Samailoff. One should always study; art would be quite dead if it were perfect. And one must always discover, discover. See; I sing a very simple song perhaps for five years, and every time I sing that song I do it a little differently. For me, at least, there is no standing still."

There was no sitting still, either. She does not fidget, but her gestures are many and she curls herself into all sorts of fascinating little attitudes as she talks. Once she took the Turk pose. "We sit cross-legged in the Caucasus, always," she remarked. "It is so comfortable."

"After a concert," she said, "people come and tell one how wonderful things one has done, and all that. It is very pleasant; but all it must mean is that one has reached one's hearers. It should not flatter vanity. But I am not one bit afraid of audiences, do not you think that. The lights, the thousand eyes fixed on one; they give the most extraordinary feeling. They release something in me that is always struggling to come out. Perhaps there may be just one face that gives that feeling; one man or one woman that gives the inspiration. Then my message is all for that one."

Once we spoke of the "poor little Czar," as Mme. Tarasova called him. "Yes, I

sang for him," she added. "He was very fond of music."

"How I came to wear that Russian boy's-dress on the concert-stage? I tell you. I wanted somehow to express my personality. You see," confidentially, "I do not look like myself at all. I do not like my face," she finished.

George Sand Her Ideal

The listeners could not see why at all, but in unison we murmured politely that that was always the way, and, also in unison, assured Mme. Tarasova that we simply hated ours. So she went on, encouraged, and growing more vivid every minute.

"You see, I am little; my thoughts are big. I am look like a girl, I have the feelings of a man. George Sand, now; she is my ideal woman."

We concealed our gasps hardly. The little singer looked so feminine, so tiny, so un-Sand-like, as the lady is represented by report.

"So when I was looking through old prints in the library, one day, I came to the picture of a Russian boy of the seventeenth century. 'That is my personality,' I said. I am like that, and it shall be one of my costumes. I would wear it altogether if I could; but it is not possible—no?"

We agreed that the plan might present certain difficulties; whereupon we were suddenly involved in a discussion of painters and sculptors. Rembrandt, not Raphael; Michelangelo, not Rodin, Mme. Tarasova declared for.

"I do not like the pretty," she pronounced. Then abruptly:

"Do you know that singing is like painting? I see my songs always as if I were making pictures, and some songs are drawn all in blues; some have passages of bright red, and some are just white."

For Japanese art, Mme. Tarasova experienced great admiration. The daintiness, the exquisiteness and the subtlety of it appealed very evidently to that highly cultivated artistic sense of the beautiful that seems to be one of the strangest sides of this multiplied personality. Japanese drama, so purely that of suggestion; Japanese music, with its harmonies so strange to the Occidental ear; Japanese painting, so exactly opposed to the vivid color-effects dear to the modern Russian, all had, as she described, a great charm for her, "especially at first."

"Afterwards," she said with a restless movement, "I began to feel the lack of freedom, the holding-in of tradition, especially for their women. And I was so glad then to come here where the air breathes freedom. You see, art is more in the life of the Japanese than it is in any other nation. Everything is *crepuscule*; nothing glares; all is subdued, exquisite. Every artisan is an artist. They are as an audience the most wonderful listeners. They are like the Germans in that they are so well educated; so taught to listen; to hear, to obey. But art is their realm more than it is any other peoples'. Yet art in itself is not enough. Japan looked to me at first, with all that beauty and order and daintiness, after what I had been through, like a little, tiny Heaven; like a fairy-tale where you lived happy for always. But America is Heaven for those that want freedom."

America's Characteristics Analyzed

"What strikes you about us most strongly?"

"Curiosity; happiness; freedom. You want to know all about everything; you have everything; you can do anything. You have the excitability of us Russians; you are *legere* like the French—what is it? You say easy-going, yes, and you are decided like the English, for what you want you will get. And for your women—ah, what marvelous freedom!"

"In music you have only just begun to find yourselves; but when you shall have done it, there will be no nation like you for the music you will create. You have already begun to do it. A French officer said to me coming in the train from Canada, 'I came to this country to teach the Americans about French music; I think I shall have to go back and teach the French about American music.' You have the curiosity of the Greeks and you have, coming very fast as you become an older nation, the Greek sense of beauty."

Well-known Artists Aid Spanish Music Festival in New York

At a festival of Spanish arts held on Saturday afternoon, April 3, in Carnegie Hall, a program of Spanish music was one of the features. Kurt Schindler conducted the Schola Cantorum in Spanish works; José Mardones, the basso, sang numbers in his native tongue, and Anna Fitzu, dressed in Spanish costume, sang from Granada's opera "Goyescas," in which she appeared at the Metropolitan.

Illinois Music Teachers Hold Thirty-first Annual Convention

State Association Meets in Streator—Demonstration of Public School Music, Artists' and Orchestral Programs Among Features—Minneapolis Symphony Gives Two Concerts—Timely Papers Read—Many Chicagoans Attend.

STREATOR, ILL., May 3.—This year's convention, the thirty-first, of the Illinois Music Teachers' Association, was held in this city during the week just passed, and as usual afforded the musicians and teachers of the State an opportunity for the exchange of ideas and for the renewing of friendships.

The convention opened last Tuesday afternoon and ended Friday evening, and the new officers for the ensuing year are as follows:

President, Charles E. Sindlinger, Streator; vice-president, Bessie Louise Smith, Bloomington, and secretary and treasurer, Herbert O. Merry, Lincoln; chairman of the program committee, Herbert Miller, Chicago, re-elected; J. Lawrence Erb, Urbana, and one other member, chairman auditing committee; Harry Detweiler, outgoing president, Ruby Roberts Mamer, Campus, and Mrs. A. H. Bell, Lasant. Examining board, voice, D. A. Clippinger; piano, Jeanette Loudon (both for three years); Edward Freund, for two years, and E. R. Lederman, for three years; violin, organ, Rossetter G. Cole, three years, and O. E. Robinson, public school music, for three years.

Others remaining on the board are Edgar A. Nelson, Herbert Miller, W. B. Olds, T. N. MacBurney, Maurice Rosenfeld, Franklin Stead, Herbert E. Hyde, John Winter Thompson, John Doane, Mabel Glenn, Laura A. Miller, and F. W. Wetsthoft.

As in former years, the attendance was made up largely from members of the association throughout the State, the largest contingent coming from Chicago.

On Tuesday afternoon Dr. H. S. Lester, the Mayor, addressed the convention in a greeting of welcome, to which the president, Harry R. Detweiler, responded felicitously. A program which had for its basis a demonstration of work done in public school music began, the program being given by the chorus of children from the Streator public schools. Grade pupils to the number of several hundred took part and sang bird songs and other selections. A joint recital was then given by Lucille Manker, pianist; Vera Poppe, 'cellist, and Mr. Atchison, vocalist. The evening concert brought forth the first group of visiting artists in a program of exceptional merit. Richard Czerwony appeared both as performer and composer, playing three of his own original violin compositions, which made a fine impression, as well as his own trio for piano, violin and cello, in which he was assisted by Edgar Nelson, piano, and Robert Ambrosius, 'cello. The trio duplicated the success made at its recent initial performance in Chicago a couple of weeks ago. Gladys Swarthout, mezzo-soprano, assisted with two groups of songs at this concert and Ruth Bradley served as accompanist.

The pedagogical part of the convention began on Wednesday morning, when George Colburn discussed "The Amateur Orchestra"; Mrs. E. F. Burkholder, "The Musical Tither, or For Value Received," and "Americanization Music—a Result of the War," by Mrs. Anne Faulkner Oberndorfer.

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Louis Victor Saar, the well-known composer and pianist; Alexander Sebald, violinist; Mora and Leta Murdock, pianist and violinist respectively; Mrs. Olk-Roehl, 'cellist; Doris Ribera, soprano, and Max Wald, composer-accompanist, gave an interesting concert program Wednesday afternoon, at which Mr. Saar's Sonata in G for piano and violin made an especial appeal. It is a distinguished work, very melodious and written with skill and with spontaneity of expression. It was given a fine reception by the audience.

The evening concert was given by Silvio Scionti, pianist, and Hortense Drummond, mezzo-soprano, assisted by William Lester, accompanist. Miss Drummond, a young woman of prepossessing appearance and pleasant vocal gifts, found much favor with her audience and did well, particularly in a group of songs by Duparc, Rachmaninoff and Korby.

Thursday's Events

Thursday morning was devoted to papers on "A Quarter of a Century in the I. M. T. A.," by Walter Spry; "The Accrediting Problem Up to Date," by J. Lawrence Erb; "The Future Policy of the I. M. T. A.," J. Lawrence Erb, chairman, and discussion by Messrs. Sindlinger, Erb, Nelson, Detweiler and Lederman.

A concert in the afternoon brought to hearing a well-prepared program by Moses Boguslawski, pianist; Orpha Kendall Holstman, soprano, and William Lester, accompanist. Miss Holstman gave a comprehensive list of songs, which made the afternoon concert a feature of the day. Later an interesting lecture-recital was given by W. B. Olds on "Bird Music," illustrating the use of bird themes in children's songs.

On Thursday evening the Chicago Operatic Quartet, Mae Graves Atkins, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor, and G. Magnus Schutz, bass, with Edgar A. Nelson, pianist and accompanist, gave the entire concert, and in concerted numbers, duets and solos gave much pleasure to the association and their guests which completely filled the concert auditorium.

The technical papers on Friday morning included "The School Music Supervisor," by Osborne McConathy, of Evanston; "Jacques Dalcroze—the Man and His Work," by Frank L. Hydlinger, of Decatur, who in the course of his lecture, which was illustrated with interesting demonstrations by the Misses Brown and Bracker, said: "The Dalcroze system of musical education has three distinct divisions. First, eurhythmics, which attempts to attune the human system to a true appreciation of rhythm. Second, a unique system of solfège, which has as its object the acquiring of absolute pitch or something very near to it and also to gain an insight into harmonic material. Third, improvising, which is a study designed to enable the student to put freely upon the keyboard and also upon paper such musical ideas as he may develop."

Another paper was "The Training of the Choir Boy," by C. Gordon Wedertz, one of the most talented of the younger musicians of Chicago. Wedertz was assisted by Leonard Irwin Shure, a precocious and musically gifted boy, eight years of age, who scored with his singing of a number of songs.

Hear Oberhoffer Forces

This lecture ended the papers for the year, and was followed by two symphony concerts given as in former years by the Minneapolis Symphony Orchestra under Emil Oberhoffer. The afternoon concert had for assisting soloists Harriet McConnell, contralto, who scored decidedly in the air from the second act of "Samson and Delilah," which she sang with fine sustained tone, with luscious quality and smooth production, so that she was com-

pelled to add an encore; and Lyell Barber, a young Chicago pianist, who is rapidly making strides to the top of our list of American pianists, playing on this occasion the first movement of the Tchaikovsky B Flat Minor Concerto with brilliant technical prowess, with fine command of dynamics and with musical interpretative talent. He was accorded a big round of applause. Another soloist was Albert Lindquist, tenor, who contributed an operatic aria by Gomez to the program. The latter contained also "Three British Folk-Tunes" for orchestra by Leo Sowerby, conducted by the composer in person. Mr. Sowerby won warm applause for his handling of the orchestra. The Mozart G Minor Symphony was given with great delicacy and lightness by the orchestra under Mr. Oberhoffer, and there was heard besides two excerpts from Cadman's opera, "Shanewis."

The evening program brought to hearing the first of the Kalinnikoff symphonies, the "Afternoon of a Faun" by Debussy, the "Danse Macabre" by Saint-Saëns, two "Caucasian Sketches" by Ippolitoff-Ivanoff (with incidental solos by Guy Woodard, concertmaster, and Carl Steffensen, English horn). Mr. Oberhoffer showed his fine musicianship in these numbers.

The evening soloists were Corporal Findlay Campbell, baritone, in the air from Gounod's "Queen of Sheba," in which he disclosed a rich voice, and Emma Noe, soprano of the Chicago Opera Association, who sang "Ritorna Vincitor," from "Aida" impressively, with a clear and highly dramatic voice, with fervor and warmth and with excellent interpretation. Both soloists earned much praise from the audience.

One of the evening's features was the orchestral suite, "Paintings," by Felix Borowski, who conducted these two pieces personally. They belong to the best modern selections in the symphony repertory, and the composer received an ovation at their conclusion.

All the meetings and concerts of the convention were held at the Methodist Episcopal Church, which was donated to the Association, and especial mention

should be made of the efficient and hospitable kindness and interest taken in the convention by Dr. V. P. Perisho, who was particularly interested and serviceable to the members of the association.

MAURICE ROSENFELD.

WILSON LAMB IN RECITAL

Negro Baritone Gives Recital in Æolian Hall

Wilson Lamb, a Negro baritone, gave a recital at Æolian Hall on May 1. Although possessed of a voice of rich quality showing to fair advantage in his lower range, bad usage prevented him from sustaining this quality, and raveness marked much of the work. His program included "Beloved it is morn," Aylward; "By the Sea," by Schubert; "On the Wild Rose Tree," Rotoli; Borodin's "Dissonance" and Foote's "I'm Wearing Awa'." His second group comprised Verdi's "Infelice, et tuo credevi," from "Ernani," Verdi; Hahn's "L'Heure Exquise," Borodin's "Fleur D'Amour," and "Bois Epais" by Lully. H. Lamb Wilson's "Pretty Creature," "The Irish Girl," Lohr; Hughes's "Stuttering Lovers," and "Go Down, Moses" and "Swing Low, Sweet Chariot" by Burleigh. Handel's "Hear Me Ye Wind and Waves," Rachmaninoff's "Morning," Coleridge-Taylor's "Unmindful of the Roses," Mrs. Beach's "Ah Love But Day," Brahms's "Sapphic Ode," and finally Osgood's "My Little Women" ended the program.

Horatio Parker's Daughter Betrothed to New Yorker

Horatio W. Parker, the composer, and Mrs. Parker of New Haven, Conn., have announced the engagement of their daughter, Grace Parker, to George T. Achelis of New York. Dr. Parker has been professor of music at Yale since 1894, and wrote the \$10,000 prize opera "Mona," produced in 1912 at the Metropolitan.

Cecil Arden Volunteers for the Loan Drive



Cecil Arden, Contralto of the Metropolitan Opera Company, Singing on "Victory Way" in New York on "Nurses' Day" During the First Week of the Loan.

ACTIVE in singing for the four Liberty Loans during the last year, Cecil Arden, the gifted young Metropolitan contralto, has again been giving her artistic services to stimulate enthusiasm in the present Victory Loan. On Wednesday, April 23, "Nurses' Day," she sang on "Victory Way" in New York City at the loan meeting at which Mrs. William G. McAdoo and other noted personages

spoke. On Saturday, April 26, Miss Arden sang at Montclair, N. J., before an audience of some 2000 persons. Here she appeared in her ante-bellum costume and charmed her hearers in Clutsum's "Curly-Headed Baby," "Carry Me Back Ole Virginny," "Danny Boy," "Au Daddy Darkness" and "Bon Jour, Belle." Miss Arden appeared on May 1 in a joint recital with Maximilian Pilsa in New York City and on May 5 in a concert at Asbury Park, N. J.

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stern as she is kind. She demands complete recognition, and sincere recognition of her preëminence before she unfolds within the nature of the one absorbing her. She will not—because it is a violation of her laws—accept a position secondary to the individual seeking to interpret her. This may astonish some; yet it is a fact as rigid as any the ambitious musician has to face."

Hofmann, it seems, ascribes much of his eminence to the fact that he had the good fortune to have the privilege of the great Anton Rubinstein's counsel and guidance.

It is certainly interesting to note Hofmann's practical mind—for he is an expert machinist and inventor, by the bye, as he is also a great virtuoso—in his declaration that the ideal performance must be always something in the distance, for no perfect set of conditions seems attainable. If the fingers are responsive, then humidity has paid a visit to the piano. Or the pianist's mood is out of keeping with his task. Possibly the acoustics of the hall are bad. And maybe the audience will not warm up. Again, there is the program itself, which may have in it some weak spot.

Here are conditions very few people, when they go to hear an artist like Hofmann, consider—how much the value of his performance must depend upon conditions over which he may have no control whatever.

* * *

You may remember that when I first gave you my impressions of Heifetz I said that he suggested to me almost something uncanny, as if some spirit mind were using him as a medium for expression. I find this idea confirmed by a statement which Heifetz made to Mr. Key, in which, speaking of his arrival in New York a year and a half or so ago, he admitted that he was "dazed." The glare and the people rushing made him "dizzy."

When Mr. Key expressed frankly his satisfaction to know that Heifetz could smile:

"Of course I can," retorted Heifetz, "though I must be serious in my work. Some one out West referred to me as 'iron-faced.' I am sorry to give that impression; but wouldn't the reverse be more unwelcome? Fancy a violinist bobbing and swaying before his audience with an india-rubber face! Scarcely becoming. I think the people who object to my kind of repose might criticize what could be misinterpreted into some attempt at familiarity."

To which Heifetz added that he is not coldly calculating, as some think, but he does hope that the people will understand his point of view when he plays. Then he said very significantly:

"The hearing conveys the essence of the story; and no bodily contortions or rhapsodical twistings of countenance should be mistaken for emotion—which tone and interpretation only can give."

We get an insight into Heifetz the man through Mr. Key, when we learn that he has, like all the really great ones, other interests than music, and certainly other interests than his violin. And what do you suppose his main interests are just now? The movies, photography, and his automobile. He says: "I am a fiend of a driver."

Of Pablo Casals we get, as it were, only a reflected view, and we see him "looking like a college professor, with a professorial air." Casals said that he had to turn to the 'cello, as it is the instrument having the widest capacity for expression. One may philosophize upon it.

Here I am inclined to agree with the great 'cellist, and allude to the 'cello as among my favorite instruments, together with the pipe organ, the voice of the contralto, or perhaps mezzo, and the baritone, or singing bass, if you like. But what would I be saying if I said this? Simply that the vibrations created by these instruments appeal most to my personality, to my make-up, as it were, mental, physical, and psychological. Another person, however, differently constituted, would naturally not agree with me. Which shows you that there is nothing absolutely rigid in these matters and that it is all not merely a matter of individual taste but of that particular adjustment in the personality of each which makes one prefer this, and another prefer something else, whether it be in the way of food, or music, or colors. And here we get a little idea how mistaken is the radical policy of individuals or nations who would endeavor to make all humanity conform to what they individually like, or believe in, and so forget that the whole tendency of evolution is to differentiate out more unlike characters, types, all the time, so that it has been truly said that progress is from the homogeneous to the heterogeneous.

Casals, let me add, though it is not

generally known, has composed some exceedingly good music—symphonies and other compositions in the classical style. Which brings me to say that very few of the great executants have ever shone in the way of compositions of their own. Is the reason that they are so saturated with the works of the masters that they render that there is no room for independent thought in the way of composition? And should this not lead us a step further, namely, that till we have something like independence in our musical life, our own composers, however talented, if they continue to base themselves absolutely upon the past, will be incapable of anything like originality, for much of which our erudite critics are to blame, who continually hold up the great ones of former years as the only models that we should really study and follow blindly.

* * *

They tell me that in referring to Mr. Beryl Rubinstein, the young Russian pianist, or rather the young American pianist of Russian parents, who is making considerable success and gaining a reputation, and who lately created some stir by declaring that you had to go to Europe for a musical education and that we Americans are material and have neither time nor inclination for music, while the Russians and Europeans have—that I was unjust in stating that the foundation of his musical education was due to that distinguished virtuoso and pedagogue, the Pole, Alexander Lambert.

They tell me that while young Mr. Rubinstein undoubtedly received a great deal of help from Mr. Lambert, the foundation of his musical education was laid by his own father, who for ten years, from the time Beryl was 4 to the time he was 14, labored with him night and day, and as he was a very experienced, resourceful and competent musician did the hard work upon which others then built further.

In any event, it emphasizes the point that your Editor and I have been making for a long time past, namely, that it is not necessary to go to Europe for a musical education, that we can get it here, that there are plenty of able, competent, conscientious teachers in this country who can take our talent and develop it just as well as can be done on the other side, and perhaps better.

* * *

So the "Teatro Español" has gone the way of all flesh and is no more! I had hopes for the enterprise.

According to reports, soon after a somewhat vociferous opening at which all the leading Spaniards in New York and ladies and gentlemen from South America vied with one another to launch the enterprise on the road to success, there developed a deal of bad blood among the principals and among the managers. Many of the artists complained that the baritone was being featured in the electric sign on the front of the house. Their complaint was to the effect that no baritone could ever be "the whole show." The most vociferous in this direction were naturally the various sopranos of the company. Then, too, financial troubles soon developed, for while over \$3,000 was taken in at the first performance, the receipts soon dropped off, though at the later performances they began to come up again.

Some consider the giving of "Maruxa" (pronounced "Marousha") was a mistake, as there is little or no dramatic story or interest to that two-act opera, which a good many consider was not fairly representative of the Spanish operatic stage to-day. Then they say there was trouble between the various impresarii and the gentlemen interested in the gorgeous dames who featured in the Spanish *revue*, which, in the style of the Ziegfeld "Follies," followed the opera.

However, whatever the cause, on Tuesday night, after a long wait, the manager declared the enterprise had given up the ghost, and as this ghost did not walk, as they call it, and there was no money for the principals, chorus and the orchestra, there was an adjournment to the police court, where in languages and dialects which the poor magistrate could not understand, his aid was implored for the purpose of locking up all those responsible for the enterprise until they had produced what was due.

I was not at the opening performance, but I received so many protests with regard to the review by Mr. Peyser, that I thought I would take in the show myself, as they call it, and I soon discovered that whatever opinion was formed was absolutely dependent upon one's point of view.

If you went as a Spaniard, why you found some of the singers were good, the performance fair, much of the music really charming, while the story in "Maruxa" of the young shepherdess and shepherd who love one another and whose

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 171



William R. Chapman, Conductor of the Rubinstein Club of New York and Leading Spirit in the Great Maine Festivals

happiness is threatened by the city heiress and her mercenary suitor, though all ends as it always does, well, appeals to the Italians and Spaniards, who are children except when they demand blood, and then they want the real thing, whether it is on the stage or in the bull ring.

If, however, you went as an American you would have found much to divert you, and perhaps a good deal to bore you. When the curtain went up you would have seen a somewhat well-fed lady—in fact, all the singers looked well fed, showing that there has been no suffering from shortage of victuals in Spain, so far as the singers are concerned—and you would have noticed that the lady had in her arms an animal—she was a shepherdess, you know—and in her throat a tremolo, the animal was said by some to be a lamb, said by others to be a cat, while others contended that it was a poodle. She disposed of the beastie soon after to an expectant super in the wings, though she never got rid of the tremolo.

The shepherd, the baritone whose electrical advertisement on the front of the theatre did so much, as I have told you, to break up the new enterprise, was possessed of a good, resonant voice, which he did not always use with the discretion he might. But his manly form and ruddy countenance were sufficient to inspire the most violent demonstrations of affection on the part of the heiress from the city, who arrived to create trouble in the pastoral dove cote. And, indeed, this heiress made love to the poor shepherd in so burning a fashion, as they sat on the bench, which was the only furniture on the stage, that she set the woods afire. At least, so it appeared to us up front, though perhaps it was only a temporary misuse of the red light in the hands of a gentleman who was illuminating the stage from the flies. Anyway, the conflagration did not disturb the amorous pair nor prevent the lady in her excitement from gradually pushing the shepherd off the seat so that he sat down on the stage with a thump that could be heard through the house.

The heiress was Junoesque in her comeliness. She sang well and with spirit—let us give the lady credit.

The slight plot, which centers round some love letters which are written on a table in the second act, is brought to a climax also in a very direct and innocent manner, so that the amorous heiress and her mercenary lover, the gentleman with a tenor voice and kid gloves, are discomfited.

The second act shows you a waterfall painted on a drop and a bridge across the waterfall. When the curtain goes up one of the characters, old Ruffo, who is the overseer of the farm and supplies such comedy as there is, makes the scenery realistic by injecting water into the waterfall from a watering pot. This bit of realism was appreciated greatly by the audience. Incidentally, to make the people understand that this was real opera, a chorus of rustics came in, two by two, like the animals that entered into

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

the Ark, sang some folk songs and danced some folk dances, though why they came in and, indeed, why they went out, will remain forever wrapped in the womb of those mysteries which are likely never to be revealed till the crack of doom.

Incidentally, let me not forget to state that in the second act there is a most wonderful thunder storm. You know it is coming on because the comedian, who is the old overseer, starts to take a walk with a very small green umbrella, and you also notice preparations on the part of the gentleman with the big drum in the orchestra for a furious onslaught. I have always noticed that such features predict a thunder storm. The principals in the opera, of course, are not affected. They know it isn't real; and it also has no effect on the chorus, except that instead of standing on two sides of the stage they stand on one, probably for mutual comfort and protection.

After the opera was over we had the *revue*, where a number of handsome ladies and their male supporters treated us to some characteristic songs and dances, all of which were introduced by a gentleman made up evidently as a caricature of Andres de Seguro, who is the honorary president of the Teatro Español, Inc., and who presented to a gentleman in a tall white silk hat, who evidently represents the libertine ever on the lookout for female prey, the various ladies as they came on to dance and to sing.

Personally, I enjoyed the whole affair hugely, particularly as, after I had changed my seat from too close proximity to the gentlemen who worked the big drum, and also the little drums, to one further back, it was my good fortune to be behind three ladies who had evidently come from one of the *revues* down town, for while two entertained one another with conversation, the third mistook the place for her boudoir and so, with the aid of cosmetic and a large glass, made herself up *coram populo*, that is, before a highly interested audience in the nearby seats.

The orchestra, under Maestro Cabello, was not quite as large as it might have been, or as effective as it might have been. There was a considerable delay between the second act and the *revue*, due to the fact that Maestro Cabello had not finished his third cigarette in the foyer. When he had, the performance went on.

The music appeared at times to be thin, especially in the orchestration, but there were many passages of beauty, which, however, in spite of the good conductor, was not well brought out by the orchestra, which, while it played with a certain enthusiasm and vim, was at times rather ragged and raw.

In the Spanish songs and dances in the *revue*, the music seemed characteristic. It had a certain languorous charm which had its appeal.

The various reviews in the press of the performance were not favorable, except in the New York *Evening Post*, where our good friend Henry Theophilus Finck was moved "to take his hat off," which he has done several times this season. I trust, as the weather is likely to be inclement for some time, that he will cease this practice, as he has not as much hair as he used to have and he might catch cold, which might cause a temporary suspension of his activities, a cause of general regret.

* * *

Mr. Oscar G. Sonneck, you may remember, who was for a number of years with the Congressional Library as Chief of the Musical Department, writes me with regard to the story to which I recently referred, to the effect that among the reasons for his leaving the department and later becoming connected with the distinguished publishing house of G. Schirmer in New York, was that he had had a violent altercation with Mr. Herbert Putnam, the Librarian of Congress, on account of his pro-German sympathies. Mr. Sonneck is so amiable as to send me a copy of the official report of the Librarian, in which Mr. Putnam refers to him in the highest terms and explicitly commends his extraordinary constructive work during the past fifteen years.

Incidentally, it appears that Mr. Sonneck, though of German parentage, was born in Jersey City. And it also appears that when he came to the Library the collection consisted of some 250,000 compositions and when he left it it contained nearly 750,000 compositions.

Another point brought up by Mr. Sonneck in his letter is where I referred to his being naturally inclined to be pro-German, in a musical sense. He asks me to read the opening chapter of his collection of essays, entitled "Suum Cuique," then I will find out how mistaken that idea is. In art or science, says Mr. Sonneck, he recognizes as a matter of habit and conviction merit only, regardless of birth and locality. But he also states that when that article first appeared in a German magazine, it did not make him popular with those who had a chauvinistic opinion of the predestined superiority of German music. To which let me add, however, that when I made the reference that I did to the matter, it was to express my conviction that the charges that Mr. Sonneck was antagonistic to American compositions or, at least, so pro-German that he could not do them justice, were unfounded, as was shown not merely by the work he has done in his department of the Library of Congress, but by a number of his articles, in which he had been at great pains to prove the value of American compositions and folk songs and which articles had long been accepted as authoritative.

There are reports to the effect that trouble is brewing in the Commonwealth Opera Company, which started out most auspiciously to give operatic performances in Brooklyn. I should be sorry if that organization could not be kept together. In the first place, it is generally conceded that the performances have been up to a very high standard. Furthermore, it seems that the public responded, in the shape of overflowing houses. Now as there are a number of well-known people connected with this enterprise, what's the trouble?

It is stated that the management is not as efficient as it might be, that expenses have been incurred, particularly in the way of excessive salaries paid to some of the principals, which have proven a heavy burden.

The matter is illuminating, as it involves a great deal more than the success or failure of this particular enterprise, which has already elicited the support of a number of people prominent in the musical world. It goes to show how mistaken people are when they speak of "capital and labor" as being the only two elements involved in an enterprise, whether industrial, commercial, musical or artistic. You may have all the money you like, and all the willing workers you like, but if the organization is not directed by brains—that means good management—there is sure to be trouble or failure. And it is precisely here that so many excellent enterprises, particularly in the operatic field, have gone to pieces, while the public has been blamed for lack of appreciation, when as a matter of fact had there been good, able management the enterprises might be living to-day, giving employment to many and enjoyment to many more.

Time and time again it has come to my knowledge that an excellent company, giving opera in an efficient way, has been stranded simply from lack of ordinary good business management. The company had come to a town, had given the performance, but had left be-

fore the people in the town barely knew of its existence. All that had been done to prepare the way had been perhaps a little correspondence with a local manager, an advertisement or two in the local papers, a few perfunctory notices which had been brought by an advance agent who had "dropped in" on the city or musical editor and had left some type-written stuff and had then cleared out. No effort whatever had been made to arouse public interest in the coming of the organization—indeed, the musical people in the town, the most interested were, as I said, barely aware that the company was coming before it had come and departed.

Very often the public has been blamed for lack of appreciation of worthy musical performances that have come to city, when as a matter of fact the failure was due positively to the incompetency of the business department of the enterprise.

* * *

In Minneapolis a man gave his colored servant two tickets for the Symphony Orchestra concert, as he was very fond of music. The next day the man asked the emissary of Booker T. Washington how he liked the music.

"Jes' fine, boss, jes' fine, but tha' was some of de funniest things dem feller blowed on, I swar' I neva see nuthin' like 'em. My wife she ast' a gemmer sittin' nex' to 'er what that long thing was what look like a tree with a lil' line growin' on to it, and de man he say 'dat's a bazzoon.' I ast what de gemmer said it am, and she say he say 'bazzoon.' Mah goodness, ah allus thot that's what us culled folks done sprung frum. Dat what de preacher saaid, and dat we done hung by de tail."

This is sent me by the respectable secretary of the Rockford, Ill., Chamber of Commerce. And then they will tell you that American business men have no sense of humor.

This is another popular delusion, say Your

MEPHISTO.

Beryl Rubinstein's Attitude Towards America and America's Music

To the Editor of MUSICAL AMERICA:

Some recent publications in your paper, of my sentiments toward America and American musicians, have just been brought to my attention. I feel that in justice to myself and in justice to your journal, I have the right to request that you publish this letter.

I have always felt that MUSICAL AMERICA stood for right and truth. Most particularly have I felt that its attitude toward aspiring, young American artists has been the loftiest and the most praiseworthy. Therefore, I beg that these statements which you made concerning me be modified with a little more justice and a little more kindness toward me. The article which you quote from a Jacksonville daily did not quote me precisely, and your enlargement of the statement, that I prophesy for America's future no less than I deplore America's present, is wholly false, and has been used against me, if not maliciously, at least, then, because of some misunderstanding, which I am certain, in a spirit of fairness to me, you will correct.

I take these misstatements with a de-

gree of calmness that arises only from my inability to match forces with you very powerful and influential paper, but I do not take with any degree of calmness an imputation against my Americanism. I was born in Athens, Greece. There is something pharisaical in boasting of one's birthplace, but the peculiarly altruistic position which America has maintained in this war makes one of her own sons a little proud of his heritage, and no little rancorous if that loyalty and pride be questioned. Therefore I wish, sir, that you let it be contradicted that I have ever claimed to be a Russian pianist.

Now, with regard to my "unknown" teacher. This "unknown" teacher was no less than José Vianna da Motta; and if I have, as your paper so graciously states, met with any measure of success that success was due not less to him than to the six months' excellent training given me by Mr. Alexander Lambert.

I wish, in conclusion, to add that a number among my best personal friends are some members of the staff of MUSICAL AMERICA.

Very truly yours,
BERYL RUBINSTEIN.

Jacksonville, Fla., May 1, 1919.

TUCKERMAN IN MANY RECITALS

Appears in Several Festivals During the Month

Earle Tuckerman, the New York baritone, has been widely heard in concerts during the past month. On March 29 he scored in a concert for the Manhattan Chess Club in New York. On April 6 he was the soloist in Dubois's "Seven Last Words" at St. John's Church, Yonkers, and on April 8 he was soloist at the Wright-Martin Airplane Employees' concert, also in New York. In the performance of Rossini's "Stabat Mater," before an audience of 2000 at the Chapel of the Intercession, New York, on April 17, Mr. Tuckerman was again heard, Reed Miller being the tenor soloist on this occasion, a festival chorus of seventy-five and a string orchestra from the New York Philharmonic Society also participating. On Easter Sunday Mr. Tuckerman sang at the Chapel of the Intercession in the Communion service at 7 a. m. At 11 a. m. the same day he sang there at another festival service, which was attended by 3000 persons. In the afternoon he sang Gounod's "Redemption" at St. James's Church in Brooklyn, and in the evening a full

choral "evensong" at the Chapel of the Intercession.

Mr. Tuckerman appeared in the American Festival given two weeks ago at the Wanamaker Auditorium, in two programs, on April 24 and 25, and on April 29 was soloist with the Singers' Club at its concert in Aeolian Hall. His other recent concert appearances include a concert at Arlington Hall, New York, on May 1, and a concert at the First Congregational Church, Jersey City, on May 2. Here Mr. Tuckerman scored in the aria, "It Is Enough," from Mendelssohn's "Elijah," the cello obbligato being played by Hans Kronold. He was later heard in Victor Herbert's "Molly," Penn's "Smilin' Through" and Elliott's "Spring's a Lovable Ladye."

William H. Cloudman Returns

William H. Cloudman, for many years with the Concert Direction M. H. Hanson, returned from France last week after two years of military service. Mr. Cloudman enlisted shortly after the entrance of the United States into the war and was a member of Base Hospital No. 70. He will return to his former position with M. H. Hanson soon after receiving his discharge.

The House Devoted to the Progress of American Music

THE FOUR DISTINCTIVE SUCCESSES

as played by

JOSEF HOFMANN

on his Program of American Compositions

Reginald DeKoven
Fannie Dillon
Clayton Johns
Horatio W. Parker

New York Tribune (H. E. Krehbiel). "Valse Gracie" and "Birds at Dawn" were given a second hearing in response to an unquestionable demand. The melodiousness of DeKoven's "Romance in D-flat" was received in undisguised pleasure. Good scholarly music is Clayton Johns' "Introduction and Fugue."

New York Sun (W. J. Henderson). Reginald DeKoven's "D-flat Romance" very melodious. "Valse Gracie" a rippling little salon piece. "Birds at Dawn" it had to be repeated. "Birds at Dawn," a realistic portrait-ure with reproductions of some well-known bird calls, skilfully written and so pleasing that it was redemanded. There is no reason why the Valse of Mr. Parker, or the morning birds of Miss Dillon, should be banished from the concert room to make way for no better pieces by a Frenchman or a Russian.

New York Evening Post (Henry T. Finck). Miss Dillon captivated the audience with "Birds at Dawn." A surprise of the afternoon was the "Valse Gracie" . . . had to be repeated.

New York Times (James Gibbons Huneker). "Prelude and Fugue," by Clayton Johns, . . . well constructed. Reginald DeKoven's "Romance" is Chopinesque. Parker's "Valse Gracie" won the first encore of the afternoon; swift, graceful in the salon manner of Liszt or Moszkowski. "Birds at Dawn," by Fannie Dillon, was also encored.

New York Herald. "Valse Gracie" . . . Mr. Hofmann played this delightful number exquisitely, yielding to the im-

perative demand for an encore, which he also granted in the case of a charming little piece, "Birds at Dawn." "Romance in D-flat" is an elegant piece of work.

New York World. "Introduction and Fugue" . . . it measured favorably with many another written long ago by musicians of illustrious names. DeKoven's "Romance" . . . was a light and dainty piece. "Valse Gracie" . . . evoked spontaneous enthusiasm that would not subside until Mr. Hofmann repeated it. "Birds at Dawn" invited its encore. Boston Herald (Philip Hale).

The applause frequently was sufficient to bring Mr. Hofmann out repeatedly to acknowledge it. He repeated Parker's Waltz. Boston Globe (Olin Doenges).

"Valse Gracie" . . . one of unescapable rhythm . . . redemanded. "Birds at Dawn" . . . a charming hit. "Romance in D" . . . graceful, unpretentious, unburdened with pedantic or rhetoric. "Introduction and Fugue" showed clear writing and developed a sonorous climax.

Musical Courier (New York).

"Introduction and Fugue" is good music. "Romance" is a graceful, pleasing number, in what might be called superior salon style. Parker's bright, attractive, well made waltz caught the audience at once and a repetition was insisted upon. "Birds at Dawn," an extremely clever bit of writing, made a great hit and had to be repeated also.

These Compositions Will Be Sent for Examination Upon Request

(In ordering, please mention "Musical America")

THE JOHN CHURCH COMPANY

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Shop-Sings Helping to Turn American Industry's Wheels

G. W. Whitehouse, Y. M. C. A. Musical Director, Describes Rôle Music Is Playing in Industrial Plants Throughout the Country—Manufacturers Impressed by Spirit Developed Among Workers—a Socializing and Democratizing Agency

ALONG with a good deal that was quite the opposite the late ruction nurtured a few refining and humanizing influences. One of these was mass-singing. Our army authorities were quick to take advantage of the benefits which have been shown to inhere in the community music movement. Lately mass-singing has been introduced into American industry. An article recently published in MUSICAL AMERICA set forth the activities along musical lines in some of the large industrial plants of Cleveland. In that city several large concerns "purchased" concerts by Cleveland's Symphony Orchestra for their working people. It was found that music is a potent antidote for after-the-war industrial unrest.

In other parts of the country the experiment is being tried out along community music lines. One gets an idea of how it is working out from the experience of I. Washington Whitehouse, Y. M. C. A. director of musical activity in industry, teacher of voice culture at Syracuse University under Dean George Parker and a product of the Royal Academy of London. Mr. Whitehouse, who is a well-known concert singer, has been identified with his present line of work since last September. His views on it are as follows:

"One of the most pronounced developments of the world war is the ease with which the great masses in the army and in industry participate in singing," said Mr. Whitehouse. "It emphasizes the fact that music is a potent socializing medium and the more avenues of musical mass activities we can open for the expression of our pent-up feelings, the greater will be our ability to attune ourselves to a higher level of thought and work."

"One of the underlying principles governing community mental life is imitation. It is quite clear that when men think, feel and act en masse their activities show that the emotional contact of each man has undergone a change by reason of the fact that his individual traits have been submerged in the group for the advancement, through co-operation, of the community as a whole."

"Such large aggregations of men have never worked more efficiently together for mutual advancement than during the world war. The biggest co-operative schemes thus far known for the projecting of musical activities into industry



A Typical Shop-Sing; the Y. M. C. A. Director in Action

have been evolved. Millions of men have marched to music, millions have fought to music, millions have convalesced and demobilized to music.

"There is no other alternative than to maintain as an urgent part of our lives musical activities," he continued. "It is of

try is a cultural element that will permeate the life of the shopman. Music is bound to seek out the long-closed emotional cells of some natures. A man is sometimes silent with a locked grievance when music will furnish the opportunity for forgetting it, for dispelling the congestion of his emotional nature, as it were, when he will find himself in possession of an agreeable thought, lost in the singing crowd of his co-workers. When a man feels the interplay of his fellow workmen in musical recreation he is no longer left stranded with his own pet irritation or complaint. His outlook on life is bound to be of a more encouraging nature."

"The fostering of music in the work-day world is not alone an element of pleasure. The participants, in an agreeable manner, stimulate their imagination and sense of rhythm. They fall heir to a time-sense that will prove practical in their daily pursuits. Singing at the noon hour has been found to be a reducer of monotony and fatigue; it stimulates one to work with rhythm."

"The philosophy of singing in industries is as old as the human race, but at intermittent periods it has been more active than it was just prior to the world's cataclysm. Great care must be taken to spread the 'song' idea and plans should be made in advance to improve the cultural elements in song. Do not let the groups of men reach the saturation point without being aware of their gradual improvement in tastes and their natural growth."

The Men Like It

"Hello, men!" shouts the song leader to a crowd of toilers as they stroll into a cafeteria for recreation between shifts. "What shall we sing to-night?" A staunch Irish-American with a broad grin yells out, "K-K-Katie;" another fellow from Sunny Italy with eyes so big and black that they almost hide his face, makes a plea for "There's a Long, Long Trail," and so the sing-song game progresses. Singing proves itself more and more every day to be the most available and inspirational lubricant for turning out work at high pressure with minimum friction.

"A man directing the musical activities of a crowd must possess enthusiasm. It is a physical impossibility to anticipate a triumph in any procedure, especially musical, without individual fervency. If the job in hand lacks interest surround it with more personality. Associate it with the things that make a pleasurable appeal until the work is seen from a different angle. No two men work alike. Work with enthusiasm and avoid mechanical routine."

Mr. Whitehouse then went on to describe the practical results achieved through noon-day "sings" in a number of industrial plants throughout the country. The manufacturers are so impressed by the spirit developed among the workers through these "sings" that in many cases they place the Y. M. C. A. musical director on the company's payroll. Many firms have asked to have choruses, minstrel shows and glee clubs organized and have purchased pianos. One dealer remarked, "The demand for good second-hand pianos for the factories is greater than the supply."



Photo by Campbell Studio

G. Washington Whitehouse, Y. M. C. A. Director of Musical Activity in Industry

paramount importance that we accentuate the foremost part music has played in this war, especially singing, that our days of effort in reaching the normal through this abnormal era of hurried reconstruction may be imbued with that spirit as set forth by someone, 'That a singing man never grows weary.'

"The introduction of music in indus-

The movement is also one that makes for democracy in that it brings workers and employers into actual contact with one another. Employers frequently attend the various "affairs"—concerts, "sings," etc.—arranged by the musical director, and, mingling with the men, come to know and understand them better. Worker and boss meet on a common ground.

MICHIGAN FEDERATION MEETS

Bay City's Palestrina and Thursday Musicales Clubs Entertain Delegates

BAY CITY, MICH., April 28.—Entertained by the Thursday Musicales and Palestrina Clubs of this city, the Michigan Federation of Music Clubs has just held its annual meeting. The first of the four concerts given at this time took place in the Masonic Temple on Wednesday evening, when the Palestrina Club presented three Detroit artists, Mrs. Boris L. Ganapol, pianist; Julius Sturm, 'cellist, and Bernard Sturm, violinist. Directed by Mrs. Myrtle Harrington Patterson, the club members sang several numbers with Mrs. Norris R. Wentworth accompanying.

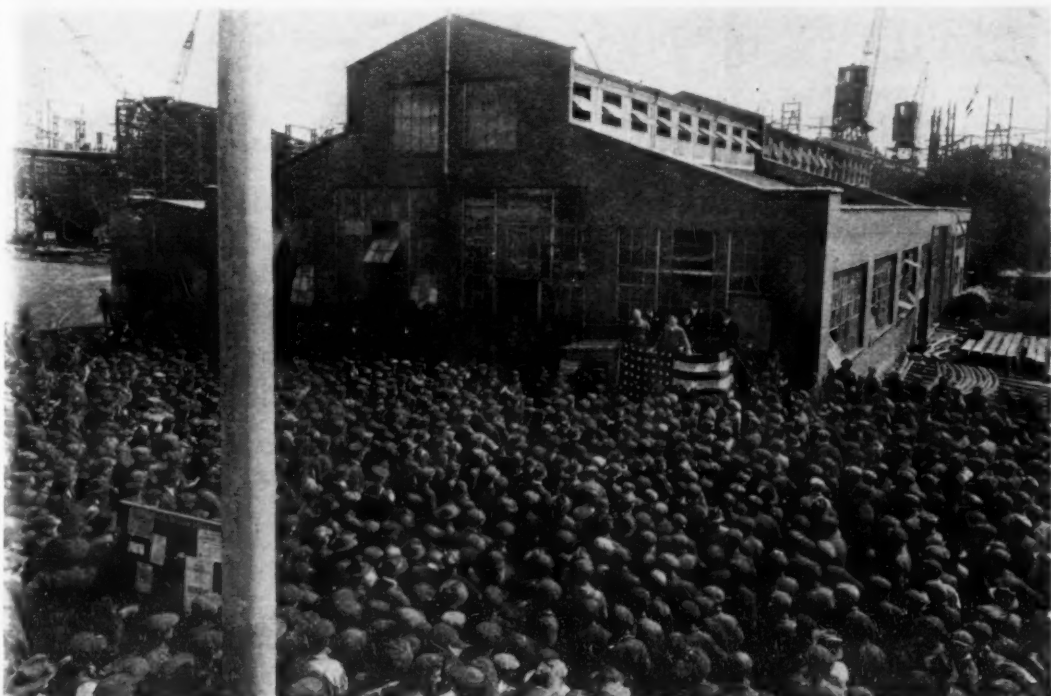
On Thursday a business meeting was held at the Y. W. C. A. Reports were read by Mrs. Theodore O. Leonard, Jr., chairman of reciprocity committee; Mrs. J. A. Michaelson, community music; Mrs. Edwin S. Sherrill, student extension; Mary L. Soule, library extension, and Mrs. Harry Winegarden, publicity. Mrs. H. Beach Morse and Mrs. Norris R. Wentworth were hostesses at the luncheon held at the Hotel Wenonah.

The reports of the club delegates were read. Mrs. W. A. Moore gave an excellent account of the year's work of the Thursday Musicales, which sponsored the concert given later in the afternoon in the Y. W. C. A. auditorium. Mrs. Grace Barrows Warren, violinist; Lola Stevens, soprano; Flora McEwan, pianist, and Mrs. Florence Day Moore, contralto, were among those heard.

Thursday evening brought a concert by members of the state clubs and winners in the last state and district contest of the National Federation of Music Clubs. The program was arranged by Mrs. Elmer James O'Howay and Mrs. Edwin S. Sherrill. Anna Cada, pianist; Mrs. Leslie Lamborn, soprano, replacing Robert Richard Dieterle, baritone; Mrs. Mark Stevens, accompanist; Gladys Luloff, pianist; Janet Ives, violinist; Edna Katherine Koehler, pianist; Mrs. Edmund Harrington, violinist, and Mrs. Boris L. Ganapol were among those heard.

The final concert, on Friday evening, was a recital by Mrs. Edward MacDowell at the Masonic Temple, under Thursday Musicales auspices.

Cora Tracy, contralto, lately with the Society of American Singers at the Park Theater, and Carlo Ferretti, baritone, are newcomers to the Strand Theater this week. They, with Ralph H. Brigham and Herbert Sisson, organists, appear with the Symphony Orchestra in excerpts from Puccini's "Tosca," under Carl Edouarde's direction.



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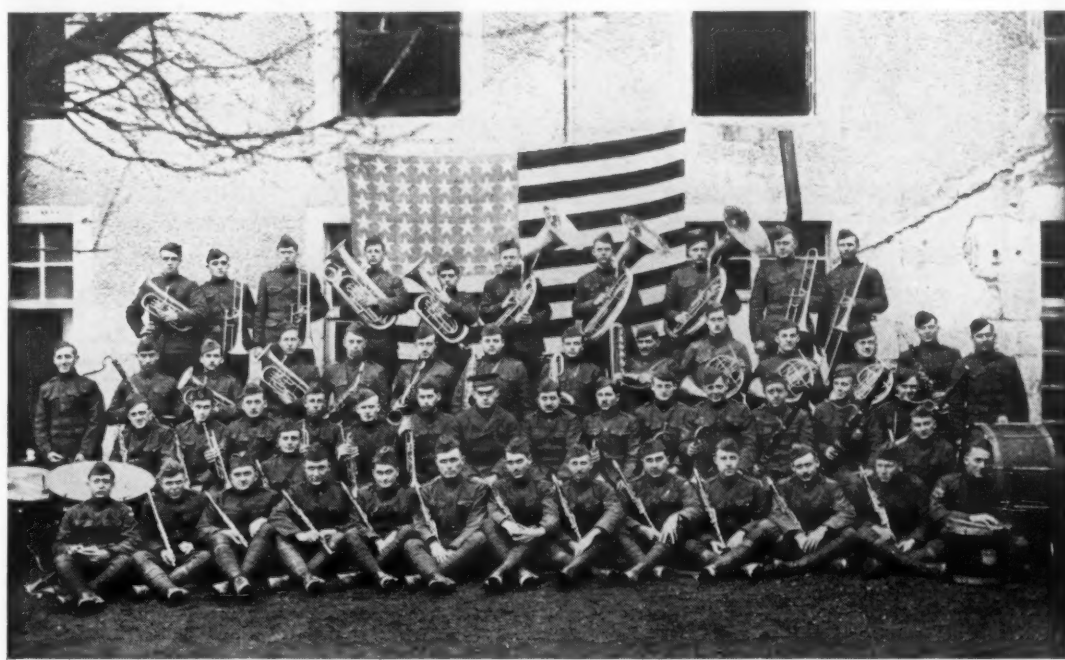
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Making Band Leaders in the A. E. F. School in France



The American Expeditionary Force Bandmasters' and Musicians' School at Chaumont, Haute-Marne, France



The School Band, Lieut. Anton E. Mainente, Conductor. Lieutenant Mainente is sitting to the Reader's right of Lieutenant Stoessel (with Dress-Cap)

Started by Walter Damrosch, Courses for American Fighting Men in France Measure Up to High Standard—Faculty Numbers Eminent French and American Instructors.

CHAUMONT, FRANCE, April 25.—

The first music school ever maintained by the American Government, and what it is hoped may form the germ for a National Conservatory, is the A. E. F. Bandmasters' and Musicians' School, situated on the banks of the Suize River, at the foot of the big hill which leads up to Chaumont. Here an educational work of great value to the army and to the whole nation is carried on, but so quietly and unostentatiously that hardly anyone in the A. E. F. is aware of it.

Dr. Walter Damrosch came to France during the summer of 1918, planning to give a series of orchestral concerts for the soldiers of the American army. At that time all the transportation facilities were needed to get men and food to the front. The concerts had to be given up, for it was impossible to get around. While Dr. Damrosch was still in France the War Department issued an order to increase the size of the bands and giving a new instrumentation. This new arrangement called for some instruments which were rarely played by Americans, namely, the oboe, bassoon and French horn. Dr. Damrosch at once conceived the idea of founding a school where the men could learn to play these instruments. Thus he would be increasing the number of men available as musicians and at the same time helping the A. E. F. bands just where they were weakest in conforming to the new order from Washington. Almost simultaneously Dr. Damrosch examined 200 band leaders in Paris for the purpose of recommending them for commissions. He saw then that it would be advisable to have a course which band leaders could take to make them a little more capable of raising the standard of the A. E. F. bands.

Dr. Damrosch was then obliged to leave for America, but he entrusted his plans to Lieut. Michael D. Weill, a very intelligent and efficient officer of the



From Left to Right: Jacques Pillois, Instructor in Harmony; François Casadéus, Instrumentation; André Caplet, Conducting; Albert Stoessel, Conducting

French army. Lieutenant Weill established the school about October, 1918, securing the services of some of the ablest French musicians. For the band leaders' course André Caplet, of Paris, London, Rome and Boston fame, was engaged to teach conducting; Lieutenant Jacques Pillois, harmony, and François Casadéus, instrumentation. For the musicians' course, Marcel Durivieux and Charles Dermès for oboe; Charles Albert and Louis Chantron for horn; Antoine Mathieu and Arthur Barboul for bassoon. All of these men are first prize men of the Paris Conservatoire and rank the highest in their profession.

A band was ordered to report for duty at the school. With this band the leaders could work both in directing and instrumentation. The course for leaders was made eight weeks; for musicians, twelve weeks.

Students, like Oliver Twist, Ask for More—Series of Chamber Music Concerts Is Acquainting the Men with the Best—First School Supported by Government.

instructors. They were given a glimpse of what real music is, besides the cold facts and hard work which went with their daily routine.

At the end of the first course the services of M. Caplet could no longer be secured. He was to be demobilized. Lieutenant Stoessel, who was leader of an American band, took his place.

Lieutenant Stoessel is a violinist, conductor and composer of note. His work had secured recognition in the States before he joined the army. With the aid of other artists at the school he is giving a series of chamber music concerts which the leaders and men are required to attend. The selections played are carefully chosen in a historical way and show the development of composition as well as different national characteristics. The musical standard of the school is very high. The music played is always of the best and absolute accuracy is insisted on. Rules are strict about music at the school, but the life is pleasant. The men are given every privilege possible. Nearly every leader who comes to the school asks permission to remain an extra session. It may be interesting to repeat that this is the first music school maintained by the American government. It is hoped that it may form a germ for a national conservatory.

PHILADELPHIA.—Pauline Michel, violinist, of Bethlehem, recently gave a recital in Egyptian Hall, at the Wanamaker store, assisted by Ben Evans, vocalist.

RICHARD PLATT

will reopen his ten-weeks' course in piano instruction for the summer at Miss Howe and Miss Marot's school, Thompson, Connecticut, on July 1st. Opportunity for general training and special lines of study. Preparation of concert programs. Teachers reinforced for the coming season. Vocal instruction, French, and other subjects under the direction of Miss Marot, Principal of the school. Thompson—healthfully situated among the Connecticut hills, five hundred feet above the sea level, offers unusual advantages for combining study and recreation. Tennis, golf, archery, swimming, riding and driving. Apply to Richard Platt, 16 Lime St., Boston, Mass.

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LOS ANGELES

L. E. Behymer is to be congratulated on his enterprise in securing Miss Peterson, and musicians and students who did not hear her have suffered an artistic loss.
—Express.

SALT LAKE CITY

No singer here in recent years, and there have been many of high standing, came up to the standard that the artist (Miss Peterson) set last night.
—Tribune.

FRESNO

The Musical Club has this season brought from the marts of musical trade one artist after another and that in climax. The height of that climax was reached last night when May Peterson of the Metropolitan gave a wonderful program. She has range, and she has flexibility that permits passages of intricate technique; but best of all she has soul in her voice.
—Morning Republican.

SACRAMENTO

Aspiring young artists can well take May Peterson for a model. For if purity of tone, ease of production, interpretative skill and a buoyant personality count for anything, May Peterson is a consummate artist.
—Bee.

One of the most satisfying recitals of the season was given by May Peterson last evening. She looks and sings and acts like a human being. There is no affectation and one feels that she is singing from pure love of her art.
—Union.

RENO

It would be difficult to choose favorites from Miss Peterson's program, as every song was a gem in its place, but the enthusiasm of the audience increased as the program went on. When it was finished they would not leave and Miss Peterson responded to recall after recall.
—Gazette.

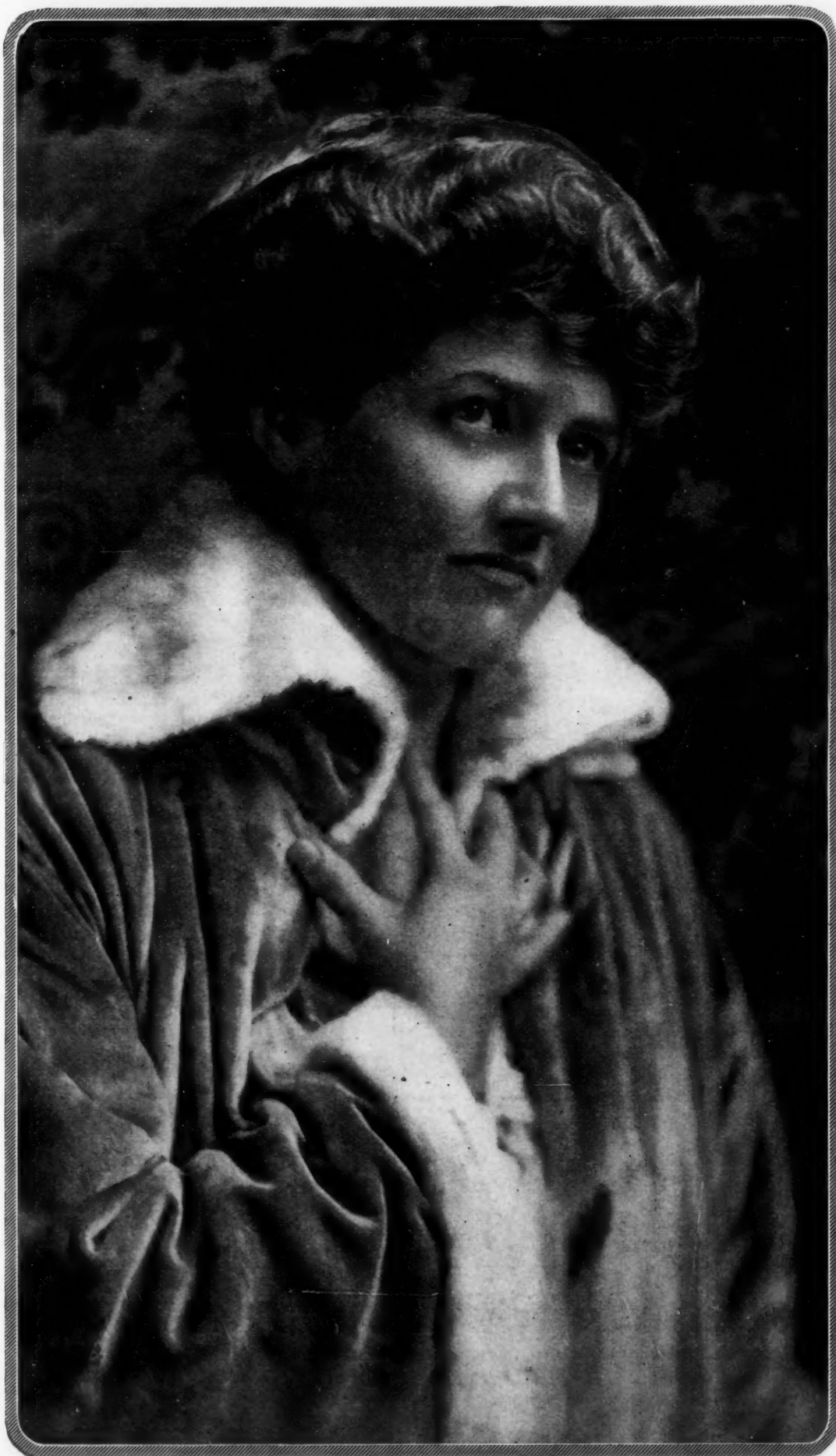
PORTLAND

Seldom does conservative Portland accord an entirely new singer the enthusiastic ovation which was given May Peterson. This is usually reserved for Schumann-Heink. Beautiful, charming, gracious, the artist won popular favor the instant she stepped onto the stage.
—Telegram.

Seldom has an artist attracted so well when breaking into a new field. To sing a programme of songs of 17 numbers, to repeat many of them because of insistent applause and to give in addition thereto a half dozen extras is sufficient in itself to certify that the recital at which all of this happened must have been a decided success.
—Journal.

TACOMA

In the first place, May Peterson has a golden voice such as is not equaled by many prima donnas of today. But above all she is human. She understands the songs she sings and she makes her audience understand them.
—Daily Ledger.



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Management

Music League of America, Inc.

1 WEST 34th ST., NEW YORK

SOPRANO METROPOLITAN OPERA COMPANY

MAUD POWELL CONVINCED AMERICA IS STRIDING AHEAD IN MUSICAL APPRECIATION

Great American Violinist Returns from Western Tour Impressed by Optimistic Condition of Country—Increasing Number of Men in Audiences, She Says, Demonstrates Power Exerted by Music—Why Platform Audiences Exhaust the Artist's Magnetism—"Better Constructed Halls, One of Our Growing Music Needs"

MAUD POWELL returns from a protracted Western tour convinced of the increase of musical sentiment and appreciation even in the dark parts of the continent. We take the same assurance with salt when it comes from a foreign artist. It may mean much or little. From Miss Powell it has all the weight of authority. For the great violinist shows how to interpret this nation's soul in its artistic manifestations. She has experienced, has viewed first hand the phenomena of its development for years. Wishes do not father her thoughts on the subject and there are elements in our musical life she condemns unsparingly—elements which many do not find it in themselves to censure.

To-day Miss Powell finds herself moved to report progress. She has been through a trying season. Epidemic and the disturbed conditions attending the sudden cessation of the war made concertizing in many ways a hardship. Nevertheless things have impressed her and led her to optimistic conclusions.

Where the average musician is a superficial observer Maud Powell is a psychologist. Trifles she construes after a fashion that leads to potent truths. And numerous trifles, to the casual mind irrelevant, are to her lights whereby to read great issues. The spectacle of a man alone at a concert is of deeper import to her than to the average individual. The sight of two men in a Western town added to the concert hall by the mere power of the music signifies something of an awakening. For men in this coun-

try do not attend musical functions alone unless musically inclined.

"I have observed, moreover," she declares, "that men in many of these Western towns, like those in camps and in prisons listen with a look in their eyes that demonstrates how powerfully the music is exerting its effect. They look at the artist vacantly, as it were. The music, not the personality of the player, is absorbing them. Year by year the number of men not drawn to the concert by the mere necessity of accompanying the women folk thither has been increasing."

"The theatrical men have felt the musical growth to the point of entering the field themselves. For some time there has been a reaction against vulgar musical shows and this reaction has had as one of its consequences an increased attendance at serious musical functions. Now the musical and the theatrical business is fundamentally different. Nevertheless theatrical managers, sensitive to the growing advantages of the latter, are doing their best to feel their way into it. Some of them are finding it easier than others. I know one at least who is making a proper start and who deserves encouragement. He does not know the business as he eventually will but has an inkling of what it really is."

"Of course, there is still the tendency to look upon a musical artist as 'the show'—just as they look upon a circus, a play, a burlesque or vaudeville act. Also the demand for music which is beneath a serious artist's standard. There are limits to which a musician can go and others which he cannot pass without

forfeiting a necessary self-respect. If I receive a request from some prosperous farmer for something I do not care to play, with the promise that he will attend the concert with his family at five dollars a ticket, I take the liberty of refusing his five dollars and declining his programmatic suggestion."

We have often wondered who would be the first artist to protest against playing recitals on a stage occupied by several hundred listeners. Maud Powell now comes forward to claim the distinction. To be sure she has played under such disadvantageous circumstances. But she has no further idea of doing so. "The audience's place is in the auditorium," she says. "There the privilege is theirs to criticize everything about the player from the manner of holding the violin to her gown. But I object to it at close range. To begin with, scores of people on the stage exhaust an artist's magnetism—literally constitute a tremendous extra drain on it and impose an increased nervous tension. They also attract the attention of those in the body of the house to themselves, they become self-conscious, their applause distracts and seems forced. Their presence on the stage puts an end to the illusion and atmosphere which every artist, whether actor, singer or player should create. They see the mechanism which should be hidden and mysterious. I went through such an experience on my tour and shall not go through others."

Concrete halls are another thing that call forth Miss Powell's disapproval. We in New York know something of the acoustical qualities of the concrete orchestra pit in the Lexington Theater. The great American violinist can retail similar stories of the structures now springing up in growing number. To



© Bushnell Studio, Seattle, Wash.
Maud Powell as Seen in Her Latest Portrait

make them acoustically profitable nothing but the installation of a certain type of wood covering would serve. Yet people persist in erecting concrete halls, seemingly ignorant of the acoustic horrors they are establishing. Reformation of this fault is one of our growing musical needs, as she sees them.

H. F. P.

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OPERA AND RECITALS INTEREST COLUMBUS

**San Carlo Performances, Fittiu
and Stracciari Heard—Many
Noted Artists Engaged**

COLUMBUS, OHIO, April 28.—The San Carlo Company gave one evening of opera Tuesday evening in Memorial Hall, presenting "Pagliacci" and "Cavalleria Rusticana." Memorial Hall is not an excellent house for such performances, but the audience, quite opera starved, paid small attention to the inadequate stage properties and feasted on the production. Columbus expects to have a better place to give opera in the coming year.

The final concert for this season in the Women's Music Club course was given in Memorial Hall on April 24, presenting Riccardo Stracciari, the baritone, and Anna Fittiu, soprano. A large audience greeted the singers.

The Ohio Music Teachers' Association, Katherine Bruot, president, will have its annual convention in Akron, June 3, 4, 5 and 6. Extensive preparations are being made which will make this 1919 convention outshine any former effort of the association. Representative musicians of Ohio will appear as soloists, chairmen of various conferences, and there will be a certain number of artists from other states.

An effort is made at these conclaves to secure new speakers and performers for each season, particularly those who have not appeared the former year. Among the attractions which are now assured for this season are orchestral programs, chamber music concerts, choral work, including singing by the Russians, Hungarians, Negroes, as well as the presentation of Pierné's "Children's

Crusade," with soloists and orchestra.

The Quality Series of concerts managed by Kate M. Lacy announces as its artists for next season Mary Garden, Emmy Destinn, Albert Spaulding, John Powell, Anna Case, Hipolito Lazaro, Theo Karle and Germaine Schnitzer.

The Women's Music Club will offer in its list of six artist concerts John McCormack, Max Rosen, the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; the New York Symphony Orchestra, Walter Damrosch, conductor, with Eleanor Spencer as soloist; Marie Sundelius and Paul Alt-house.

Mrs. Forest Crowley presented a group of her local pupils Monday evening in Rankin Hall, including Beatrice Kilbourne, soprano; Esther Holton, mezzo-soprano, and Inez Richy, contralto. An interesting program was performed.

Pupils of Jean ten Have, Marie Collins and Mrs. Smith on Saturday afternoon in the Ella May Smith Studios gave a recital program of one hour. Final programs, both solo and group, will begin the middle of May and continue throughout June. The teachers to be represented will be Minnie Tracey, Jean ten Have, Ella May Smith, Marie Collins, Mildred Tessier and Alma Marie Mohr.

ELLA MAY SMITH.

5000 Hear Galli-Curci in Hutchinson, Kan.

HUTCHINSON, KAN., April 26.—Galli-Curci gave a song recital at convention hall here April 18 to an audience of 5000. Her program included an aria from "Barber of Seville," "Shadow Song" from "Dinorah," "Romeo and Juliet" Waltz, Sinding's "Sylvelin" and two songs by Homer Samuels, her accompanist. She encored sparingly, but with her usual charm, and played her own accompaniments for several numbers. Flute numbers were played by Mr. Berenguer, who also gave splendid flute obligatos for several groups. The concert was under the local direction of Mrs. D. E. Richards.

V. B. S.



BREESKIN

Violinist

Now on tour with **CARUSO**

"He shared equal honors with the great star of the evening."

—*Nashville Banner, April 30, 1919.*

"Elias Breeskin, one of the best violinists."

—*Chicago Tribune, April 28, 1919.*

"Quite a number of violinists as virtuosos and assisting artists have been heard here, but it is safe to say that NONE WON A WARMER WELCOME THAN ELIAS BREESKIN. The man fairly makes the so-called king of instruments talk, breathe, sigh, laugh and simulate every emotion of the human heart. FAULTLESS IN TECHNIQUE, with a SUPERB ATTACK and HANDLING THE BOW ALWAYS AS ONLY A MASTER CAN, HE SHARED EQUAL HONORS WITH THE GREAT STAR OF THE EVENING. Likewise he was called upon for many encores and was liberality itself. For one of them he rendered the 'Minuet in G' and playing this so feelingly and with such fine effect that CARUSO HIMSELF REQUESTED HIM TO REPEAT IT. The plaudits of the world for a quarter of a century tell more than words the estimation in which Caruso stands, and with Morgana and Breeskin, while not so famed as he, there yet remains A RICH HERITAGE IN THE FUTURE YEARS when doubtless they will carve still greater names for themselves.

"Suffice to say that Nashville will ever be willing to accord them an ovation and will never tire of them. IT IS DISTINCTLY AN EVENT WHEN THEY COME HERE."

—*Nashville Banner, April 30, 1919.*

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Sue Harvard Quickly Gains Place in Affections of Concert-Goers

WHEN Sue Harvard gave her second Aeolian Hall recital of the season, last month, it became apparent that she has taken her place as one of the young recitalists of the city whose appearances will be looked forward to with interest by the concert-going public. Miss Harvard came to New York a few seasons ago from Pittsburgh and has gradually but surely established herself as a concert singer of exceptional qualifications. She made her New York debut in recital last fall and sang twice this season before capacity houses.

Miss Harvard is an American of Welsh ancestry who has obtained practically all

of her training in this country, with the exception of a very short time in Europe. For several years she made her home in Pittsburgh. She has appeared as soloist with such distinguished organizations as the New York Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Cincinnati Symphony Orchestra, the Trio de Lutèce, Wassil Leps' Festival Orchestra, Pittsburgh Festival Orchestra, the Bethlehem Festival Band and others.

Well-known critics in New York and various places throughout the country where Miss Harvard has sung, have given her the heartiest commendation for her artistic singing.

SCHUMANN CLUB ELECTS

Women's Chorus Names Officers at Final Meeting of Season

The last meeting of the Schumann Club of New York for this season was held on April 17 at the studio of the conductor, Percy Rector Stephens, three days after the final Aeolian Hall concert. The following officers were elected for the coming year: President, Mrs. William T. Mullally; first vice-president, Hilda G. Gelling (re-elected); second vice-president, Mrs. B. Bechoff; secretary, Mrs. Ethel M. Cardiff (re-elected), and treasurer, Mrs. Malcolm J. Edgerton (re-elected). The retiring president, Mrs. H. F. Burns, expressed her appreciation for the co-operation of the club during her presidency, and expressed also the entire club's appreciation for Mr. Stephens's untiring efforts in bringing the club to its present professional standing. Mrs. Burns introduced the incoming president, Mrs. William T. Mullally. Mr. Stephens spoke a word of appreciation to the members and retiring president. Deems Taylor, the well-known American composer, whose "Chambered Nautilus" was sung by the club at the April 14 concert, was the guest of honor and made an address. He summarized the work of the club and spoke of it from

the standpoint of the audience.

"The club has proven that it has a legitimate excuse for existence," Mr. Taylor said, "because of its earnest purpose in living for the production of better music and for the artistic singing of women's choruses. Other women's chorus organizations do not exist for educational purposes but more for the social phase of club work. The Schumann Club is the only club I know of that exists solely for the interest of educational and pure singing and the production of better music." After the more serious meeting there came the usual club party. Several of the members had written parodies of songs that were sung in the last concert. There was an enthusiastic sung parody on Mr. Stephens's own "Spirit of Music," entitled "O Maestro, our conductor, friend."

Frances Ingram Wins Success in Recital at Canyon, Tex.

CANYON, TEX., May 1.—Frances Ingram, contralto, gave a recital at the West Texas State Normal College recently with great success. Her program included numbers by Secchi, Oliverelli, Bizet, Lemaire, Tchaikovsky, Haila, Moussorgsky, Saint-Saëns, Saar, de Nagero, Homer and Spross. Miss Ingram's appearance, an event in the Musical Artists' Course, was her first here.

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Lebanon, Old Pennsylvania Town, Has Unique Three-Day Festival of Musical Events

With Dr. John C. Freund as Central Figure Community Dedicates Its Handsome New High School with Stirring Programs—Noted Visitor Delivers His Address on "The Issue Before Us in Music" Before Large and Enthusiastic Audience—Local Press Endorses Plea for the American Ideal in Music

LEBANON, PA., April 28.—This town, settled many, many years ago by Germans from the Palatinate, maintains the characteristics of its founders in its solidity, the integrity and general good will of its citizens, its material prosperity, its Lutheran tendencies, all of which, however, is heightened by its appreciation of the value of education, and particularly of the value of music. Its industrial life may be centered around the word "iron," though there are other industries.

Last week it showed its public spirit and enterprise in the inauguration of the new auditorium and new high school building, which cost very nearly half a million of money. The exercises began on the evening of Tuesday, April 22, under the direction of Harry Y. Snyder, president of the Board of Education. For nearly an hour the High School Orchestra performed in a very creditable manner. Addresses were then made by the Rev. O. O. Leidich, the Rev. H. E. Miller, Eugene D. Siegrist, John W. Snoke, County Superintendent of Public Schools; the Rev. Adam Christ, the Hon. C. V. Henry, Judge of the County Courts; John Penn Brock, general superintendent of the Bethlehem Steel Co. Interspersed with the addresses was some music by Blanche Berger, who played a violin solo, "Mazurka," by J. S. Bach.

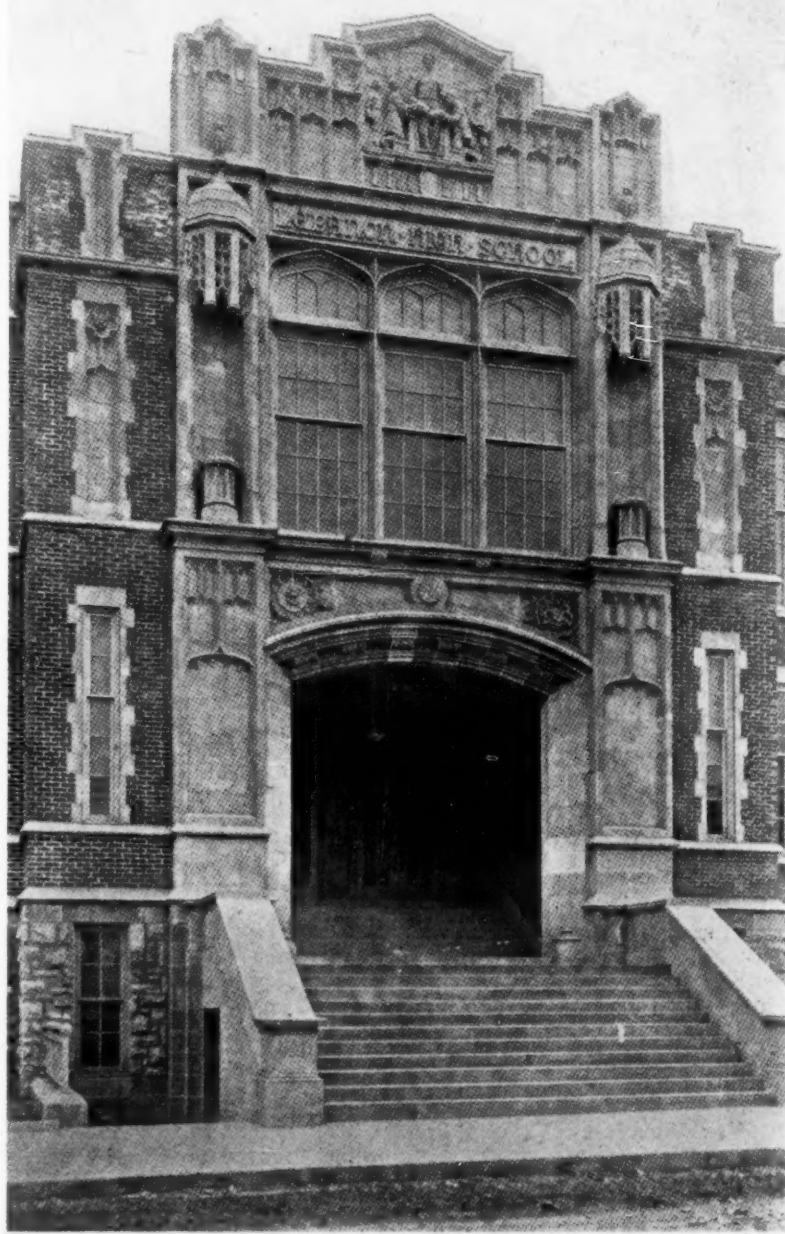
The great musical feature of the three days came about through the invitation sent to John C. Freund, the editor of *MUSICAL AMERICA*, to deliver one of his now famous addresses. Dr. Freund arrived in the city on Wednesday morning, and was met at the depot by a committee, and was entertained at luncheon by Mr. Miller, of the Miller Organ & Piano Co., established over half a century ago and which Dr. Freund visited as far back as 1875. At 6 o'clock he was the guest at dinner at the Lebanon Club, under the auspices of the Lebanon Chamber of Commerce, at which over one hundred of the musicians and music teachers of the city, as well as representatives from the church choirs, were present. He made an address of nearly an hour, in the course of which he urged upon the musicians and teachers present the need of combining and working together, and said that he was happy to come to a town where music, and especially music in the public schools, seemed to be sincerely appreciated. He was introduced in a brief but appreciative speech by M. M. Balsbaugh, the Superintendent of schools.

At 8 p. m., with Mr. Balsbaugh presiding, one of the most memorable events in the town's history took place. Under the direction of Florence L. Hauer, supervisor of music in the public schools,

the High School Orchestra accompanied the audience (which crowded the new auditorium to the doors, with hundreds standing outside in the foyer) in the community singing of patriotic and other songs. This community singing was of so high an order as to elicit from the eminent visitor an expression of astonishment as well as of commendation.

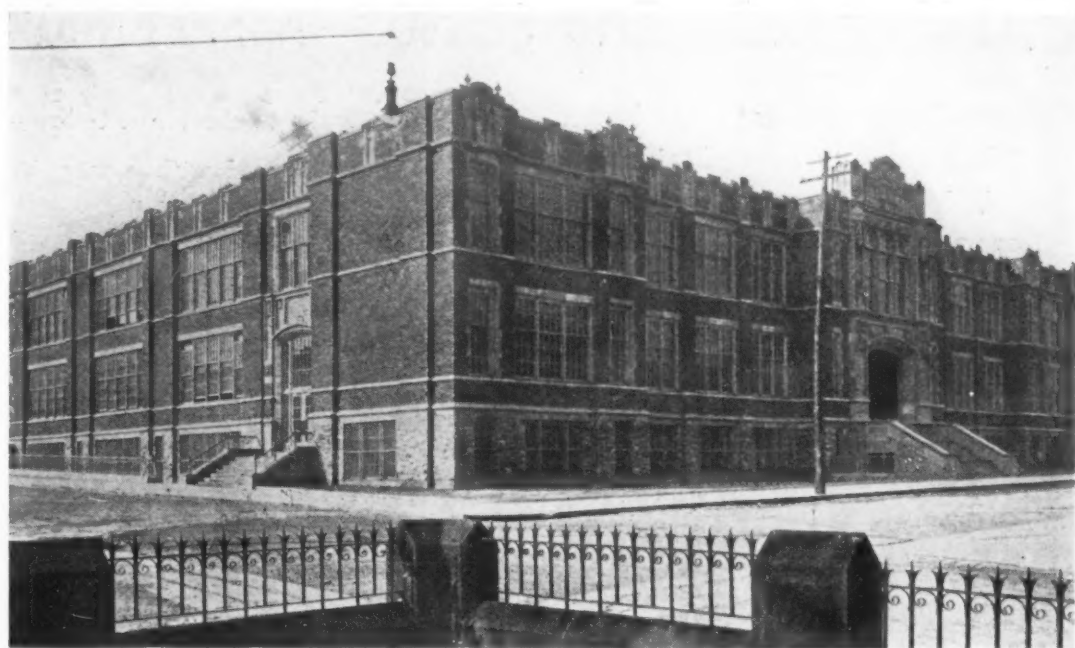
"The Issue Before Us in Music"

After Dr. Freund gave his address on



Entrance to Lebanon's New Auditorium and High School

"The Issue Before Us in Music," during the course of which he expressed his great satisfaction in coming to a community which even in these war times had the enterprise and public spirit to establish such an institution. Truly, it



Lebanon's New Half-Million-Dollar Auditorium and High School

had been a serious problem for all those interested to carry on the work, with the many interruptions caused by the requirements of the Government, which had virtually put an embargo on all building, even for school and public purposes.

Dr. Freund's address was listened to throughout with the most intense interest, his various stories, humorous and serious, being received with the greatest appreciation. As the *Evening Report* said:

"One of the strongest points he made was that we should bring the American ideal into music, the ideal of democracy triumphant; that there shall be no prejudice on account of race, religion or nationality, and that we should therefore not ask questions as to the composer's origin, or particular school, but take his manuscript and produce it, if it was worthy."

"It is seldom that a Lebanon audience has an opportunity to hear a musical educator of the fame and popularity of Dr. Freund and his greeting here was a great revelation. It showed that in Lebanon at least there are hundreds of music lovers, and hundreds of others who are rapidly acquiring an interest for music, if they al-

ready do not have it."

The speaker of the evening was introduced by Prof. Balsbaugh, who eloquently endorsed the work which Dr. Freund had done for nearly half a century in the cause of musical progress in this country.

The *Lebanon Daily News* said in the course of its article:

"Lebanon music lovers paid marked tribute to Dr. John C. Freund, the editor of *MUSICAL AMERICA*. For years Dr. Freund has been untiring in his efforts in behalf of instilling in the hearts of the American people that this nation is and should be regarded as the leader in the world of music and art. That Dr. Freund's reputation preceded him here was attested by the wonderful reception which was tendered him on the occasion of his first visit here. He made a characteristically able address to a capacity crowd."

Speaks Before High School Students

On Thursday morning previous to his return to New York, Dr. Freund, introduced by the principal of the High School, spoke to all the students in an inspiring address, the keynote of which was that the new democratic slogan was "Service," not an ambition to gain place or money. At the conclusion of his talk, which lasted for over an hour, he received an ovation. The exercises closed on Thursday with a parade of the school.

children and patriotic organizations.

In the afternoon a number of addresses by prominent citizens, interspersed with music, were given. Among those who addressed the audience were the Rev. P. C. Brocius, William I. Swope, Daniel K. Hoch, Hon. Reed B. Teitrick, Hon. J. George Becht, secretary of the State Board of Education, and Rev. Harry E. Daniel.

At 5 p. m. the Houck memorial tablet was unveiled, the memorial address being made by the Hon. G. H. Moyer. The music was furnished by the Perseverance Band. In the evening a fine concert was given by the combined musical organizations of the high school, under the direction of Florence L. Hauer.

The event will long be remembered in this city. Music has always had a strong hold upon our citizens, but now its appreciation will be greater than ever. To a number of the visitors the accomplishment of the High School Orchestra was a cause of general comment. Many of the visitors from out of town expressed their gratification that a city of this size should erect such an institution, devoted to education, which goes beyond the usual curriculum and has many features, including bedrooms and rest room, as well as dining rooms for the teachers. The school has a fine department for mechanical drawing, another for free hand drawing; also one for the typewriting class, for the bookkeeping class. There is a splendid music department here, with competent teachers; also large study halls. The science department contains a fine lecture room. There are also chemical and physical laboratories. The carpenter shop is unusually well equipped.

Prof. Balsbaugh and the committee associated with him received many compliments for their enterprise in bringing Dr. Freund to the city. W. B.

Czecho-Slovak Trio Gives Musicales at Ditson's

The Czecho-Slovak Trio, composed of Francis Pangrac, baritone; Milan Lusk, violinist, and Ludmila Wetche, pianist, assisted by Anna Welch, harpist, gave an interesting musicale in Ditson's recital rooms on the afternoon of May 3. Mr. Pangrac delighted the audience through his artistic delivery of Fibich's "My Love is Like a Rose," a love song, with English version by the Rev. Dr. V. Pisek and harp obligato by Miss Welch, Smetana's "Who on Golden Strings Can Play," and several Czecho-Slovak folk songs. Mr. Lusk was heard in works of Friml, Kocian and Smetana, while Mme. Wetche played charmingly Dvorak's "Furiant." All the soloists were cordially received.

LAWRENCE, MASS.—Before a large congregation recently in the Parker Street Methodist Church, the cantata, "Love Triumphant," was well given by a chorus of thirty voices under the able direction of Arthur Smith.

The Catholic Choral Club

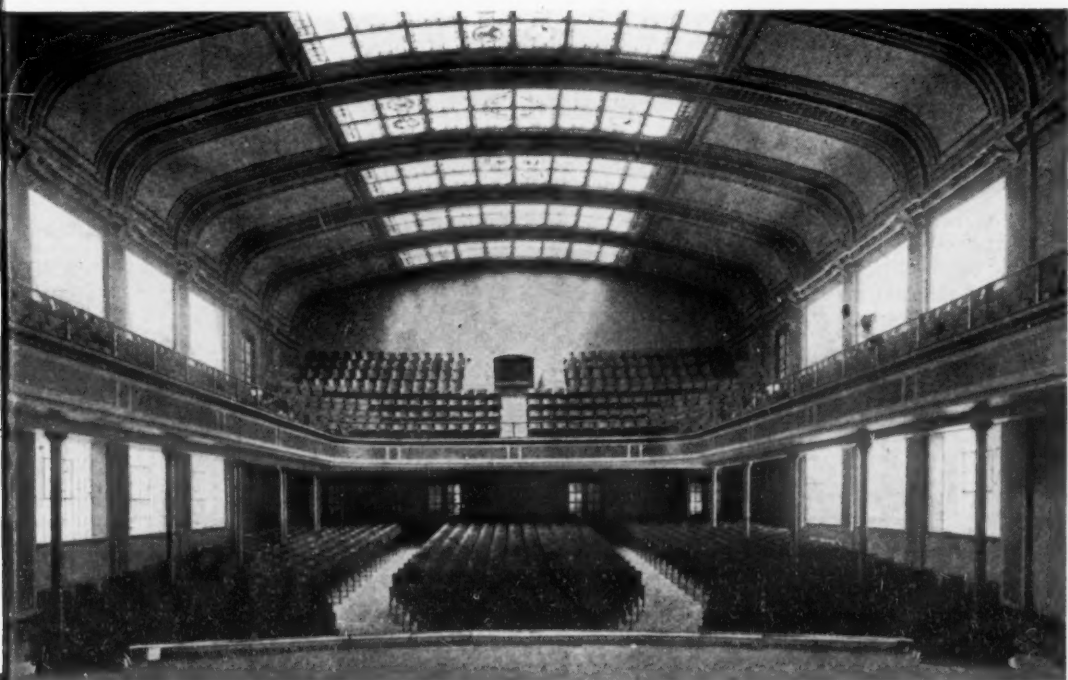
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Auditorium of Lebanon's New High School

DETROIT FORCES END SEASON IN SPLENDOR

Gabrilowitsch Soloist at Final Thrilling Concerts—Raise \$200,000 for New Hall

DETROIT, April 30.—A thrilling climax to a season of brilliant successes, for both Ossip Gabrilowitsch and the Detroit Symphony Orchestra, was the concert given by that organization at Arcadia Auditorium on the evening of April 24, the distinguished conductor-pianist appearing also as soloist. Following the Mozart Piano Concerto in D Minor both audience and the seventy-six men of the orchestra rose to do homage to the man who has made the Detroit Symphony Orchestra. Enthusiasm ran high throughout the evening, and at the close of the

"Tannhäuser" Overture everybody rose, again to applaud and cheer Mr. Gabrilowitsch.

The program opened with a magnificent performance of the Beethoven Seventh Symphony. Mr. Gabrilowitsch's pianistic offerings were the Mozart Concerto and a Weber Concert Piece in F Minor. It seemed as though his playing even surpassed that of his previous appearances. Never has his tone seemed so vibrant and so unfathomable, his technical command so astounding and his artistic personality so powerful. It was a masterly performance in every sense. The closing number of the last of the Thursday evening concerts was the "Tannhäuser" Overture, a performance which, it was generally conceded, has never been equaled in this city. The program was repeated with equal success on Saturday afternoon. A further evidence of the sensation created by this pair of concerts was the fact that, immediately following them, \$200,000 more was voluntarily subscribed to the building fund for Orchestra Hall, which brings the total to a half million.

A unique event was the concert given at Arena Auditorium on April 23 by the Detroit Symphony Orchestra with Jules Lepke, violinist of the band, acting as soloist. A public-spirited citizen engaged Ossip Gabrilowitsch, the orchestra, the auditorium and soloist, and then, with the co-operation of the Recreation Commission, made it possible for hundreds of real music-lovers to hear free such music as they, in all probability, had listened to but seldom before. The program included the "Oberon" Overture of Weber, the Grieg "Peer Gynt" Suite, the Tchaikovsky "Andante Cantabile," the "Racoczy" March and the "William Tell" Overture. Jules Lepke, playing the Paganini-Wilhelmj Concerto in D Major, strengthened the favorable impression made a few weeks ago.

Shadukiam Grotto presented Ossip Gabrilowitsch and the Detroit Symphony Orchestra, with Elsie Thiede, soprano, as soloist, in a concert for members, at Arena Auditorium on the evening of April 25. The program included Liszt's "Les Préludes," the Tchaikovsky "Nutcracker" Suite, the Grieg "Heart Wounds" and "Spring" and the "Es-pana" Rhapsody of Chabrier. Miss Thiede displayed a voice of decided power and attractive quality in its lower register. Burleigh's "The Grey Wolf" was Miss Thiede's solo. M. McD.

Passaic Musicale Presents Soloists and Schillaci Pupils

PASSAIC, N. J., April 28.—A musicale was given here last evening by Carl Schillaci, at which Grace Foster, soprano, Redferne Hollinshead, tenor, and Paul Stoeving, violinist, appeared, as well as a number of Mr. Schillaci's piano pupils. Miss Foster scored in the "Caro nome" aria from "Rigoletto," Buzzi-Peccia's "Little Birdie," a Bohème aria, and dell'Acqua's "Swallows." For Mr. Hollinshead there were the Weckerlin "Jeunes Fillettes," the Siciliana from "Cavalleria," and "Onaway, Awake, Beloved," from Coleridge-Taylor's "Hiawatha," which he sang splendidly. His later appearance on the program brought him forward in the aria, "Ah, Fuyez," from

Massenet's "Manon." He also sang Vanderpool's "Values" and H. T. Burleigh's new song, "In the Great Somewhere," which he sang from manuscript, and which won him a hearty reception. He was obliged to give many encores. Mr. Stoeving offered a group of five of his own violin pieces. The pupils of Mr. Schillaci, Lina Miserendino, Isabel Mallet, Louisa Ranke and Mildred Shagel, performed on two pianos the "Egmont" Overture of Beethoven, the Overture to "Tannhäuser" and Schubert's "Marche Militaire" in praiseworthy style.

SCHENECTADY HEARS GROUT

Tenor Has Assistance of Alfred Y. Cornell in Recital

SCHENECTADY, N. Y., April 26.—Everett T. Grout, tenor, gave a song recital last evening in the High School Auditorium here, with the assistance of his teacher, Alfred Y. Cornell of New York, at the piano. The recital won him high praise from all who attended.

A taxing initial group, comprising Handel's "Where'er You Walk," from "Semele," and "Sound an Alarm," from "Judas Maccabeus," and Haydn's "She Never Told Her Love," found Mr. Grout equal to it. In the first Handel piece he displayed a good, smooth *legato*, and in the aria from "Judas" fine ringing high tones. His French numbers included two Fourdrain songs, "Chevauchée Cosaque" and "Carnaval," with Messager's "La Maison Grise" affording a contrast. In the last-named song he displayed a notable command of *mezza voce*. That he has a brilliant high C Mr. Grout proved in the "Che gelida manina" aria from the first act of Puccini's "Bohème," winning rounds of applause for his singing of it. He did excellent interpreting in Mary Turner Salter's cycle, "Love's Epitome," all five songs being given with mature understanding of their poetic meaning. The final group, all-American, introduced Branscombe's "Serenade," Cadman's "O Moon Upon the Water," beautifully done; Campbell-Tipton's "Crying of Water" and Ward-Stephens's "Summer-time." Mr. Grout was encored repeatedly and deserved the applause given him, for his recital was an artistic achievement in every sense. Mr. Cornell played the accompaniments in musicianly manner, contributing greatly to the enjoyment of the performance.

Modern Music Society Hears Works of Fickenscher and Kilenyi

The Modern Music Society's eighth musicale of the season was given on Wednesday evening, April 30, at Studio 150, Carnegie Hall, New York, and was devoted to a program of compositions by Arthur Fickenscher and Edward Kilenyi. With the assistance of Nicholas Garagusi, Sam Pasternack and Bernard Altschuler, Mr. Fickenscher presented the Moderato and Scherzo from his Piano Quartette, and with his wife, Edith Cruzan Fickenscher, soprano, he performed his songs, "Where Go the Boats?" "Faery Song," "Horror's Realm" and "The Wind." His Symphonic Poem for voice and orchestra, the poem by Charles Keeler, was also heard. Mr. Garagusi performed Mr. Kilenyi's Serenade Impromptu for violin and piano, with Ruth Peracy at the piano. The Garagusi String Quartette, which includes the

players named above, and Ignatz Novitzki, violinist, played the Kilenyi String Quartette, in one movement. There was much approval expressed for the composers and their interpreters by an interested audience.

Philadelphia Orchestra Gives Concert in Pottsville, Pa.

POTTSVILLE, PA., April 28.—Under the local management of Robert Braun, the Philadelphia Orchestra gave a concert here recently which brought profits of more than \$800. This sum was turned over to the treasury of the Children's Home. The program included Smetana's "Bartered Bride" Overture, Dvorak's "New World" Symphony, and the Tchaikovsky "Marche Slav." Thaddeus Rich was much applauded for his performance of the solo Wieniawski Concerto in D. Mr. Stokowski conducted with his usual distinction.

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ECHOES OF MUSIC ABROAD

Busoni and Kubelik to Be Among Autumn Visitors to London—Covent Garden's New Irish Tenor to Appear at Melba Concert in Albert Hall—Lucrezia Bori Fulfills Highest Expectations at Monte Carlo—Russian Pianist from England Who Is to Tour This Country Next Season Plays Program of Etudes in London—Paris Conservatoire Orchestra Chooses Philippe Gaubert to Succeed Messenger—Puccini Composes a "Hymn to Victory"—Opera House at Which Wagner Made His Début Destroyed by Bolsheviki—American Soprano Engaged for Seville Season.

AFTER having been dead to the music world—the Western music world, at any rate—for five years, Jan Kubelik is going to resurrect himself to visit England again next season. Already his London manager is announcing the reappearance in the autumn of "the great Bohemian violinist."

Another visitor announced for London's autumn season is Ferruccio Busoni. The Italian pianist has spent most of his time in Switzerland, as conductor of an annual series of orchestra concerts in Zurich, since his last visit to this country.

The manager who is bringing Busoni and Kubelik to London in the fall has imported the Polish violinist Bronislaw Huberman for the current spring season. On Sunday, the 18th, he will surround Dame Nellie Melba with Huberman, Katharine Goodson and Tom Burke, the Irish tenor engaged for Covent Garden, at his Melba concert in the Royal Albert Hall.

Bori Triumphs at Monte Carlo

If the return of Lucrezia Bori to the Metropolitan's fold next season is dependent upon the verdict on her singing at Monte Carlo this winter, it would seem to be assured that New Yorkers will have their opportunity to welcome back the Spanish soprano in the autumn.

After making her rentrée as *Mimi* in "La Bohème" with striking success, Bori won a personal triumph as *Nannetta* in "Falstaff." Reports in the Italian press characterize her portrayal of the rôle as "insuperable as to her singing, as regards personal grace and coquetry, and for its supreme artistic distinction."

In the cast with Bori were Alice Zepilli, as *Alice*, and Tina di Angelo, formerly of the Chicago Opera Company, as *Dame Quickly*. The name part was sung by the baritone Nani. Victor De Sabata, one of the foremost members of Italy's modern school of composers, was the conductor.

Moiseiwitsch and His Wife Arrange Unusual Programs

Beside being what is technically known as a "quick study," Benno Moiseiwitsch possesses an extraordinary capacity for work. And so it is not surprising that this Russian pianist, who has made his career almost exclusively in England, has acquired a repertoire of uncommon extent. When he comes over for his first tour of this country next season he will have a goodly number of recital programs to choose from.

For his recital in Queen's Hall, London, the other day, Moiseiwitsch devised a program consisting solely of études. Beginning with the twenty-four études of Chopin, he next played Schumann's Études Symphoniques, and then ended the program with five of the Liszt études. A program unusual in conception, to say the least!

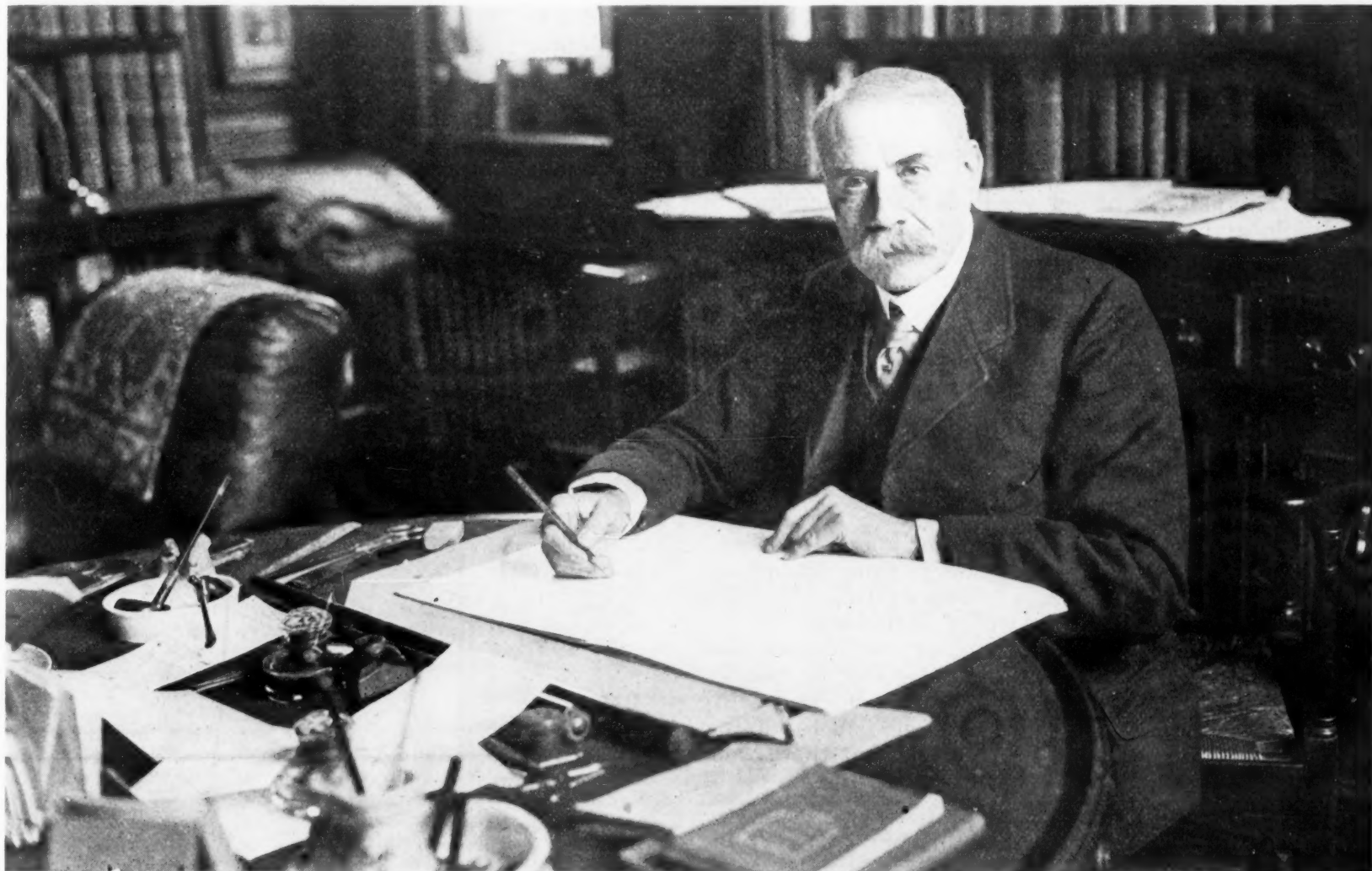
The pianist's wife, known professionally as Daisy Kennedy, also has a knack of arranging out-of-the-ordinary programs. This Australian violinist, who, incidentally, has learned to sound a deeper emotional note in her playing than most of the other Sevcik pupils, enamored of technique as an end in itself, as they seem to be, offered a program at her recent London recital that many of her older and more experienced colleagues might well ponder over. It might bring home to them the fact that, after

husband. Her playing is said to have been on "a wonderfully high plane" at her "wholly delightful" recital.

* * *

Puccini Writes a "Hymn to Victory"

It has fallen to the lot of Giacomo Puccini, and not to Richard Strauss, to write a "Hymn to Victory." The Italian composer has turned his manuscript over to Conductor Vessella of the Municipal Band of Rome and entrusted him with the task of scoring it for a band. The



SIR EDWARD ELGAR

—Photo © Keystone View Co.

The distinguished British composer is seen in his London studio. The photograph was made recently, just after Sir Edward's recovery from a long illness. He has resumed composing. His last notable work was a violin sonata which was recently played in London with decided success.

all, the violin is not such a poverty-stricken instrument, as to literature, as to make it necessary for violinists to make the same weary rounds of the same few pieces season after season.

The program contained such names as Barbella, Milandre and Cupis, representing eighteenth century composers, and Panchenko, Kosloff and Barmotina, from the modern lists. On the ancient side there was "an extraordinarily graceful minuet" by Sarti, according to the *Daily Telegraph*, and on the modern an unhackneyed Elegy by Catoire. Mozart's Concerto in D and the Bach Chaconne lent the touch of the familiar to the program.

Evidently Mrs. Moiseiwitsch is an artistic partner worthy of her gifted

supposition is that Vessella and his musicians will give it its initial performance.

* * *

Will Beecham's New Opera-in-English Public Help Covent Garden?

What can be accomplished by persistently bombarding the public with opera in English, both in season and out, for four years is eloquently demonstrated by the harvest Sir Thomas Beecham is now reaping from the seed he has so patiently sown. For old Drury Lane Theater, where he is conducting his latest London season of popular-priced opera in the mother-tongue of the people, is a sight to see with its nightly crowds of enthusiastic opera-lovers.

How is this new Beecham public going to react to its first Covent Garden season of opera in foreign languages? This public has been created and educated during the war years, when Covent Garden was closed, and it knows its opera only in the vernacular. The test is awaited with keen interest.

"The Beecham audience is a thing apart," writes the London *Daily Telegraph's* observer of musical doings. "Whether or not it consists night after night of the same ingredients, I know not. It does not matter. But what does matter and is of rare interest is, will opera in the foreign tongues which will be heard at Covent Garden in May and after prove of new, or any, interest to the Beecham audiences, who have been trained and have trained themselves through our own tongue to an understanding of opera which was entirely

strange to them in the years before 1914?

"I take it there is no doubt whatever that the majority of folk who attend the Drury Lane performances in their hundreds nightly attend from love of the opera and its music. The total absence of the star system—the greatest stumbling-block in the way of real opera—(though Beecham's company has its stars they are never obtrusive) and the consequent betterment of the ensemble are the things that have mattered to this audience, as well educated operatically as any in the world. These are at the very root of their operatic training and experience.

"Will they forego these attributes, which count for so much, for that which used to be regarded as the one and only and the greatest of all operatic attributes, the singing of this or that tenor, this or that prima donna? The Covent Garden season will provide a kind of examination-test for that great multitude which has been so magnificently educated in London during the four years of opera in English, and in English only.

"The terrific ovation to Beecham on the opening night of Drury Lane, the crowded houses day after day, the complete excellence of the performances, not only individual but collective, which is far better, are all straws pointing to an accom-

plishment higher than anything of the sort before."

* * *

Messenger's Successor Chosen

A success to André Messenger as conductor of the Société des Concerts du Paris Conservatoire has been appointed. The choice has fallen upon Philippe Gaubert.

* * *

American Soprano in Seville

Seville is having a spring season of opera just now, and in the company appearing at the Teatro San Fernando is the American soprano Maria Roggero, otherwise Mary Rogers, who is making her mark in Spain.

Tito Schipa, the tenor, who comes to Chicago next season, and Toccini, a tenor who sang here one season for Oscar Hammerstein, are also in the company, as are Geneviève Vix and the Spanish soprano Maria Llacer.

* * *

Carmen Melis Singing in Florence

Carmen Melis, well remembered on both our coasts, is singing just now at the Politeama in Florence during a special spring season there which began on the 14th of last month and lasts until the 18th of May. She is appearing in "Thais" and "The Girl of the Golden West."

* * *

Italian Opera in Fiume

Now that Fiume is so conspicuously in the limelight, let it not be forgotten that

[Continued on page 18]



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GALLI-CURCI

Atlanta (Ga.) Constitution, April 29, 1919.

To describe the beauty of Galli-Curci's singing last night would be an impossible thing. As well try to describe the light, or the air, or a summer breeze through the trees.

To tell its effect on an audience of more than six thousand people, who had just completed seven performances of grand opera in a week's time, and yet sat enthralled by one singer, with the accompaniment of a piano and a flute, instead of an orchestra and the atmosphere of the opera, might approximate description, especially when it is related that this same audience, when a generous program and encore after encore were given, was still unsatisfied and even after a heavenly "Home, Sweet Home," made her come back for still one more song.

Mme. Galli-Curci, lovely to behold, like some old-fashioned painting—an Italian's creation not only in feature, but in the dash of color in her costume, the red of bodice and stockings with silver gown and slippers—had not advanced beyond her first short group of songs, before it became apparent that the sensational heralding which had preceded her was not exaggerated.

Only in the effect she produces on her hearers is she sensational, however. Her own manner is the height of good concert form—reposeful, simple, modest, as gracious as if acclaim were a novelty to her.

The marvels of her vocalization are accompanied by such absolute absence of apparent effort that one is almost persuaded that all singers should be like Galli-Curci. Was there ever such easy outpouring of bird-like melody—bird-like, with the human element to make it doubly entrancing?

Other great coloraturas have come and gone. But theirs was art, acquired, and with the inevitable tinge of effort. Patti, perhaps, was nearer than any other to this perfect gift of nature—nature on one of her feast days, in beneficent mood. But Patti, except to an older generation, has left only the memory of her treasure in the days of its waning.

Galli-Curci is at the height of her power, and exquisite, delicate as her voice is, power is not a misnomer, when she could fill the vast Auditorium without apparent effort.

The triumph of the evening, from the program standpoint, was the Bird Song from "Perle du Brasil," of David, that prima donna coloratura gem, which Melba and Tetrassini and others before them, have made familiar. With flute obbligato, the voice of the singer rivalled the silver-toned instrument in perfection of execution and surpassed it in dulcet quality of tone. So closely were they attuned that one had to look twice when they were sounded in unison, to prove that there was more than one voice, and again they would vie with each other in agility and sweetness.

The Valse Song from "Romeo and Juliet" brought forth a sigh of satisfaction when it was begun, and a storm of delight as it closed in meteoric shower of brilliance. The "Shadow Song," from Dinorah, the climax of the program, is the aria which is the most famous in Galli-Curci's repertoire, and it was sung with the same wonderful execution, and the same matchless purity of tone—no mere touching of the notes but a real shower of sweetness, even in roulades and trills, and delicious staccato passages, which had already enraptured her audience.

There were several surprises in the course of the evening. One was when the dainty Italian, so like the maid she described in Dr. Arne's song of "The Lass with the Delicate Air," sang for an encore "Swing Low, Sweet Chariot," and preserved its plaintive note with a peculiar tenderness, a poignancy that one would have thought possible only of the dusky singers who call it their own.

Another surprise was that in the liquid beauty of Mme. Galli-Curci's lyric style, as for instance, in her old English songs (in charming and intelligible English): her modern ballads, including two pretty things by her accompanist, Homer Samuels, "Garden Thoughts" and "When Chloris Sleeps," and her Scotch pieces "Annie Laurie" and "Robin Adair," a lovely thing by Massenet, "Si mes Vers Avaient des Ailes," and finally a "Home Sweet Home," of heart-reaching sweetness.

With these in view, it was tantalizing to hear an enthusiast, who has heard many great singers, declare that Galli-Curci's "Mimi" was the best he had ever heard.

The concert was the fifth in the All-Star series. Homer Samuels' accompaniments were a feature of the success of the concert, and Manuel Berenguer, flautist, proved himself a master of his instrument in obbligato and in a brilliant concerto in D by Chaminade.

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ECHOES OF MUSIC ABROAD

(Continued from page 17)

that much-discussed city of doubtful nationality has its opera just like a "regular" Italian city. In a recent performance of "The Barber of Seville" the *Rosina* was Anna Sassone; *Figaro*, the baritone Lussardi.

Fiume is Italian enough, at any rate, to patronize opera generously and to turn itself loose in enthusiasm over the singers it likes.

* * *

Bolsheviki Wipe Out Scene of Wagner's First Activities

One of the history-defying acts of the Bolsheviki has been to destroy the theater at Riga, which was built in 1700. It was at this theater that Richard Wagner made his debut, as conductor of the operas given there.

* * *

Pedals Drop When Hambourg Is Playing

When Mark Hambourg was giving a recital in Brighton, England, the other day, he was in the midst of the Chopin Scherzo in E Major when it became evident that something was wrong with the piano. Suddenly the whole framework of the pedal mechanism fell away from the body of the instrument and the recital had to be suspended while a man in the audience, who volunteered his services, restored the parts to their proper position.

Such accidents, tests that they are of

the artist's presence of mind, have happened before. When the lamented Teresa Carreno was playing in Montreal, during one of her last tours of this country, she was ripping through MacDowell's "Witches' Dance" when the pedal board suddenly parted company with the rest of the instrument. Entirely unperturbed, the great Venezuelan continued to the end of the piece, producing effects without the aid of the pedals that won a special ovation for her.

* * *

Plenty of Opera in Brussels Now

In Brussels the experienced hand of Director Kufferath is rapidly bringing back the Théâtre Royal de la Monnaie to its former estate as one of Europe's foremost opera houses. A new opera, entitled "L'Invasion," by Fernand Bruckne, is now in course of preparation and Rabaud's "Marouf" is also to be novelty for Brussels this season.

Among the works given recently have been "Manon," "Thais," "La Bohème," "Aida," "Faust," "Pagliacci," "Daughter of the Regiment" and "Tosca."

* * *

Bordeaux Increases Opera Grant

Bordeaux recently set an example for her sister cities of France that has been commended to the attention of the municipal powers in the capital itself. On the occasion of the reopening of the Bordeaux Opera House the municipality increased the annual subvention granted to the institution by \$40,000. J. L. H.

MARIE TIFFANY SINGS WITH TOLEDO CLUB**Metropolitan Soprano Soloist in Eurydice Concert—Arnold****Also Assisting Artist**

TOLEDO, O., April 29.—The Eurydice Club gave the second concert of its twenty-eighth season Thursday evening in the Coliseum before a well filled house. The assisting artists were Marie Tiffany, soprano of the Metropolitan Opera Company, and Norman Arnold, tenor.

The program was a varied one, devoted mainly to the work of the soloists, the club singing only a group of two songs at the beginning, and two other single numbers, one with Mr. Arnold and one with Miss Tiffany. Of these, Cadman's "Indian Mountain Song," in which some beautiful color effects were obtained, and "Fly White Butterflies," by Gaul, which was sung with Miss Tiffany, were the most enjoyable. The club responded to Mrs. Sand's efficient directing with its usual attention to detail and finish.

Mr. Arnold grew in favor with his audience as the evening passed and achieved good results in the duet from "Faust," which he sang with Miss Tiffany, and in his group of songs. His voice is of a pleasing lyric quality.

Those who were inclined to be disappointed over the failure of the club to bring Rosa Raisa were more than pleased with Miss Tiffany and her art. Her voice is of a loveliness that grips the listener, and she handles it with consummate skill. Nothing could have been more beautiful than her singing of "The Nightingale," which she was obliged to repeat.

Mrs. John Gillett did excellent work in accompanying the club, and John Doan, as accompanist for the two artists, proved himself a most satisfying assistant, as his work was most artistic. The club has raised over \$2,000 this year, which has been given to war benefits. J. H. H.

Newark (N. J.) Soprano Weds Officer

NEWARK, N. J., May 2.—Alice M. Anthony, daughter of Mr. and Mrs. Charles Anthony, of East Orange, N. J., and Lieut. Clarence W. Quinn, U. S. N. R., of Port Chester, N. Y., were married on April 30 in the Church of Our Lady Help of Christians, East Orange. The bride is the soprano soloist of the Fifth Avenue Presbyterian Church, Newark.

Mabel Riegelman's Brother Hurt Abroad

Cable information has just brought the news to Mabel Riegelman, soprano, that her brother, Carl Robert Riegelman, was severely injured in the train wreck

near Lemans, France, April 17, in which so many American soldiers were killed or injured. He is now confined in the Base Hospital at Lemans with a fractured arm and shoulder.

A concert was given April 28 in the picture gallery of the Vincent Astor mansion, New York, for the benefit of the Children's Orthopedic Ward of the Postgraduate Hospital. The soloists were Reinald Werrenrath and May Peters, both members of the Metropolitan Opera Company. Both artists won enthusiastic applause.

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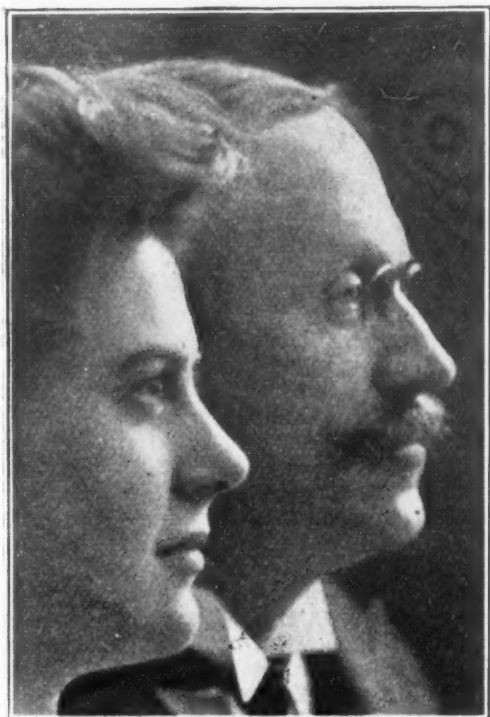
1400 Broadway, New York

Pupils of Mr. and Mrs. Huss Give an Impressive Concert

The annual concert of the intermediate and artist pupils of Mr. and Mrs. Henry Holden Huss was given on Saturday evening, May 3, at Rumford Hall, New York, on which occasion Fred Melius, composer-pianist and improvisateur, a former pupil of Mr. Huss, was the assisting artist. Again one noted the serious musical nature of the program, the excellent interpretation of the pianists and the fine spirit which characterizes the work done in the Huss studios.

The program was begun with the first movement of Bach's C Major Concerto, played admirably by Mrs. A. Dean and Charlotte Eaton. E. Marion Sexton then presented her own Three Intermezzi still in manuscript, which proved to be charming, followed by Harriet E. Pratel, who won favor in Moszkowski's Scherzo Valse. The first half of the program was brought to an impressive close by Ruth Boyd, who played the first movement of Mr. Huss's stirring Concerto in B Major, Op. 10, with splendid technique, much feeling and marked individual quality. Mr. Melius offered his brilliant concert-transcription of Johann Strauss's waltz, "Voce di Primavera," for which he was heartily applauded and encored. In his encore he revealed his gifts as an improvisateur, building up an excellent march composition on a theme made of four notes suggested by four persons in the audience.

In the first movement of Grieg's A Minor Concerto, Charlotte Eaton gave an excellent performance, as did Hazel L. Wagner in the Romanza from Chopin's E Minor Concerto. May Fenner revealed her fine talent in the Mendelssohn "Capriccio Brillante," which was the closing work of the evening. Mr. Huss in his excellent musicianly manner provided the reduction of the orchestral accompaniments to the concertos on a second piano. Georgette Bushman sang a group of Italian classics by Bononcini, Giordani and Bassani to the delight of her hearers. She later sang songs by Mendelssohn and Debussy also with charm. Miss Fenner,



Mr. and Mrs. Henry Holden Huss, Whose Artist Pupils were Heard in Concert Last Week in New York

whose gifts as a pianist are familiar to those who have attended the Huss concerts in the past, was introduced at this concert also as a singer, having accomplished enough in five months of vocal study with Mrs. Huss to give a good account of herself in an Irish folk-song and MacDowell's "Constancy." The accompaniments for the singers were played by Mrs. Dean and Miss Boyd.

Kansas City Hears McCormack, Edwin Schneider and Lieut. MacBeath

KANSAS CITY, Mo., May 2.—John McCormack sang to an audience that taxed the seating capacity of Convention Hall at his recital. It is always an event when

McCormack sings here, and people come from the surrounding territory to hear this great singer. The program was delightfully chosen. McCormack is truly the people's singer, and he carried his audience into every mood and makes it feel to the very full every emotion portrayed in his song. On this occasion he was in the most generous, affable mood, and gave the program full measure and running over with the choicest songs. Edwin Schneider was the accompanist and his playing was, as usual, one of the interesting features of the program. Lieut. Donald MacBeath, violinist, was welcomed back, and his solos were well received. The concert was under the able management of Mr. and Mrs. Walter Fritschy. S. E. B.

ANNA CASE IS SOLOIST WITH BROOKLYN APOLLO

Apollo Club Concert. Brooklyn Academy of Music, Evening, April 29. Soloist, Anna Case, soprano. Conductor, John Hyatt Brewer. The Program:

"The Beduin Song," John H. Rogers; "Awake, My Love," Gericke; "The Promise," Thayer; "Folly and I," Burnham; "The Conqueror, Spring," Brewer; "Through Whispering Boughs," Kremser; "Sweet and Low," Barnby; "The Spring Is Come, Huzza," Buck; "Oh Peter Go Ring-a-dem Bells," Burleigh; "But, They Didn't," Rogers, and "Song of the Vikings," Faning.

The third and last Apollo Club concert for the season was notable for more than one reason. Primarily, there was a soloist of first rank, a feature which is in future to be the policy of the club, and which will add considerably to the dignity of the concerts. On this occasion Anna Case, always a favorite with concert audiences, was the soloist of the evening, with Charles Gilbert Spross at the piano. She sang an aria from "Mireille," and two groups of songs in English, receiving a flattering demonstration of pleasure from the huge gathering. As an encore, she sang "The Battle Hymn of the Republic" as few artists can sing it, the audience joining her in a second verse.

The program was one in keeping with the standards of the club, an interesting number in the first half being John Hyatt Brewer's cantata, "The Conqueror, Spring," with obligato tenor solo by S. Clark Morrell. In the second part Kremser's "Through Whispering Boughs," for male quartet, supplemented by the chorus, was sung by Messrs. Francis A. Weismann, George W. Dietz, Walter Koempel and L. H. Washburn. A favorite was Barnby's "Sweet and Low," and Dudley Buck's "The Spring Is Come, Huzza," was beautifully given. The ensemble work done throughout the evening was up to the usual standard of the chorus, and closed the season with a gratifying performance.

Alfred Boyce played the accompaniments for Dr. Brewer's forces, and Albert Reeves Norton presided at the organ.

Incidentally, this was the club's 127th concert in its forty-first continuous year, a record not to be duplicated by any other male chorus in the United States.

A. T. S.

EASTON, PA.—On the Tuesday after Easter Stella Hughes, soprano, and Edna Jones, pianist, gave a concert at the library auditorium.

8000 PAY HOMAGE TO CARUSO IN ST. LOUIS

Tenor Appears with Orchestra
Conducted by Moranzoni
in the Coliseum

ST. LOUIS, May 3.—Enrico Caruso's golden voice was the center of attraction here this week. A crowd of 8000 attended his concert at the Coliseum last night. It was his first appearance here in concert, and it has been over ten years since he was here in opera. An entire symphony orchestra had been engaged to accompany him. His own program looked very inadequate, as the announced numbers included only three arias and the "Star-Spangled Banner," but he sang in all about fourteen times, each aria being encored with three to four extras with piano accompaniment. The enthusiasm with which he was greeted was immense. It was one of those concerts at which the audience cannot wait until the artist has finished before they fairly take the roof off with their applause. The orchestra was recruited here by Roberto Moranzoni of the Metropolitan, and he and the men came in for a goodly share of praise for the success of the evening.

After the "William Tell" Overture, Mr. Caruso sang "Celeste Aida," by which the many thousands all over the country best know him. It was a glorious performance. The orchestra then gave the "L'Arlésienne" Suite by Bizet, after which came that beautiful aria, "Una furtiva lagrima." This was sung with all the tenderness and pathos for which it has long been known and was perhaps the best liked of the big works.

After the Prelude to Act 1 of Wagner's "Lohengrin" and one of the intermezzi from "Jewels of the Madonna," the great tenor gave his masterpiece, the "Vesti la Giubba" from "I Pagliacci."

The encores were of such a nature as to show Mr. Caruso not only as an artist of the operatic but also of the concert stage. His fondness for the works of his countryman, Tosti, was shown by his using "Pour un Baiser," "Ideale" and "Matti-natta." Several Neapolitan folk-songs, especially "Sento che t'amo," by Fatuo, were given after an insistent request from the audience following his singing of "La Campana di S. Gusto." He concluded the program by singing our National Anthem in English.

F. C. Coppicus of the Metropolitan Musical Bureau was in charge of the little company, which left this noon for Kansas City. Mr. Moranzoni's work was especially creditable, and what he did with the orchestra so hastily gathered together was truly a miracle. H. W. C.

Summer Will See Yvette Guilbert's Return to France

For the first time since she came to America, in 1915, Yvette Guilbert will spend the summer in France. Her summer classes have kept her busily engaged here each year. She is now on her way East after a protracted season in California and the far West, where she filled more than double the number of engagements originally planned for. Before sailing during the first week in June she will give two more recitals, in Montclair, N. J., on May 23, and in Montreal, Canada, on May 27. She will return in October for another tour of the entire country and will again be under the management of Daniel Mayer.

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1918

- Oct. 9th: Waldorf-Astoria, New York City.
- Oct. 18th: Gardner School, New York City.
- Nov. 16th: Soloist, Rubinstein Club, New York City.
- Nov. 18th: Bangor, Maine, Festival.
- Nov. 20th: Bangor, Maine, Festival.
- Nov. 21st: Portland, Maine, Festival.
- Nov. 23rd: Portland, Maine, Festival.
- Dec. 7th: Gardner School, New York City.
- Dec. 22nd: "Holy City," Brooklyn, N. Y.

1919

- Jan. 14th: New York City Reception.
- Jan. 31st: Brooklyn, N. Y.
- Feb. 2nd: "Stabat Mater," Orange, N. J.
- Feb. 5th: Columbia College, New York City.
- Feb. 16th: "Deluge," New York City.
- Feb. 25th: Rubinstein Club, New York City.
- Mar. 2d: "Holy City," New York City.
- Mar. 7th: New York City.
- Mar. 30th: "Stabat Mater," New York City.
- April 18th: "Olivet to Calvary," Oyster Bay, L. I.
- April 20th: Arlington, N. J.
- April 23rd: New York City.
- April 24th: Soloist, Eurydice Club, Toledo, O.
- April 27th: "Creation," New York City.

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Analyzing New York's Eventful Piano Season

More than 100 Knights and Ladies of the Keyboard Appear in Two Auditoriums Alone During Seven Months—Russian Composer-Virtuosi Rachmaninoff and Prokofieff Commanded Respectful Attention—France Also Sent Several Notable Artists, Including Cortot and the Brard Girl—American Musicians and Other Favorites Retain Favor—Long List of New-comers Revealed Some Splendid Performers.

By HARRIETTE BROWER

AS one constellation differs from another in glory, so each pianistic season shines by its own particular radiance, different from the light of other seasons. For the past five years it has been the privilege of the writer to chronicle pianistic events and offerings in New York; a task self-imposed, but bringing with it many pleasant compensations. To a lover of the instrument and its rich and varied literature, it can only prove a deep satisfaction when the pianistic ranks are worthily augmented and when that literature is ably interpreted. Beyond this there is also satisfaction in watching the growth of appreciation and understanding among the audiences that attend piano recitals.

It has been the rule this year that audiences at the best piano concerts have crowded both the large and small halls to the doors. And this in spite of the tax on music, the world's upheaval and the stringency in finances! In looking over the packed houses drawn by Rachmaninoff, Hofmann, Novaes, Gabrilowitsch, Bauer and a few others, one wonders where all these people come from, and then how some of them are able to make the outlay. The proof, however, was there that people must have music, and that they love piano music when performed by great artists.

The season just closing has been prolific of piano-playing. At a rough count there have been, in the two principal halls alone, more than 100 piano recitals. Managers complain there are too many pianists. One manager provides for at least eight, and must refuse many others. Not only do we have the overflow from Europe, but our own artists, many of them just entering the field, have combined to make the past seven months full of varied offerings. There have been artists of the first magnitude, and there have been the fledglings, just beginning to try their wings; and between these, performers of every grade of ability and attractiveness.

At head of the first classification many musicians place Sergei Rachmaninoff, who has spent the winter in America, and who has appeared many times in recital and with orchestra. Indeed it has been a Rachmaninoff year, in the phrase of one admirer. This is the second visit with which this prince of music has honored America, the first about eight years ago. It was pioneer work, then, to publish his message to the Western world. Now much of his music is known, for hardly a program is offered at a piano recital that does not contain some offering by this famous Russian. This composer-pianist, who does not play "like a composer," but like the great artist of the keyboard that he is, gave three piano recitals that crowded Carnegie Hall from pit to dome. They were programs of Russian music, and through them we became acquainted with some of the new names and new music of Russia. On the third program was the set of Variations on Chopin's Prelude No. 20, the Six Etudes and the Tableaux, all by himself. Of Scriabine he also featured much, on this occasion a Sonata-Fantaisie and eight Preludes. Rachmaninoff is surely one of the few immortal pianists of our time. His playing is full of color, of atmosphere, of feeling, delicacy and power.

Another Noted Russian

Another Russian pianist-composer visited America this year, Serge Prokofieff. In him we found quite another type of mentality, both as creator and executant. Here were fiery temperament, tempestuous climaxes, tremendous power and brilliancy. His playing, abounding in these qualities, swept the listener onward, over mountain and precipice, by sheer force of vitality and will. Not that there was not delicacy and atmos-

phere in it, but rather that the powerful and strenuous predominated. Of his three recitals, the last was by far the most satisfying and convincing. His pianism seemed to have mellowed and ripened; there was more repose and tonal variety in evidence.

Prokofieff showed us another side of Russian creative art. Call his music in the highest degree strange, harsh, bizarre, cacophonous, what you will, there is yet originality and vitality in it, something that enchains the attention, something exhilarating, unforgettable. He is the composer of four piano Sonatas; three of these he played for us. Besides these there were several Gavottes, alluring and fascinating; Etudes, Preludes, the fantastic "Sarcasms," the "Visions Fugitives" and the "Tales of a Grandmother." Of these, the Gavottes will doubtless first become popular. It must be admitted that Prokofieff is a unique figure, a luminary whose light is bound to radiate.

France's Contribution

Let us hear from France. The government of that nation sent us, with the Conservatoire Orchestra under André Messager, Alfred Cortot, the brilliant pianist, and his precocious pupil, little Magdeleine Brard.

In Cortot we have a master of the piano, one who thoroughly understands the instrument and its literature, a pedagogue as well as a pianist. His first recital took place on the fateful eleventh of November, when the city had gone wild over the armistice; the second in January, under calmer conditions. The high light of the initial program was a most artistic reading of Chopin's Twenty-four Preludes, to each of which the pianist had affixed descriptive titles. On the second program the place of honor was held by the Liszt Sonata. Little Miss Brard also gave a recital in which she demonstrated her pianistic gifts.

Alfred Cortot is the most important French pianist who has visited us in some years. The critics did not agree on his merits, some calling his touch hard and unsympathetic. In spite of this hardness of touch being occasionally in evidence, Cortot was always heard with pleasure, and impressed his audiences with his sound musicianship. He and his young pupil intend to return next fall in order to tour here extensively.

Capt. Elie Robert Schmitz also comes from France and shares pianistic honors with Cortot. He desires to make French music more familiar in America. His programs are made up chiefly of music of his native land's composers. Among those whose works he illustrates are César Franck, Aubert, Saint-Saëns, Chabrier, Ravel, and above all Debussy, with whom he studied much and whose music he knows from A to Z by heart. Mr. Schmitz possesses virtuosic technique and is a most interesting expounder of the music of his country, both as pianist, conductor and lecturer. His recital of French music was most enjoyable.

A Polish pianist who seemed like a newcomer, though he had played in America years ago, was Arthur Rubinstein. In two exacting programs in Carnegie Hall he demonstrated his pianistic powers and his consummate mastery of the keyboard.

Familiar players have given stability to the season and joy to every music-student and music-lover. There was Hofmann, who gave three recitals besides his orchestral appearances. A piano season would not be quite complete without his consummate art. Two of his programs were comprehensive lists of piano music, from Handel and Beethoven to Liszt. One was devoted entirely to compositions by American composers, such as Mason, Parker, Beach, Goldmark, McFadyen, Johns, Dillon and Royce. Mr. Hofmann deserves sincere thanks for espousing "our composers," as he calls them, and his action should greatly help the cause of native composition.

Harold Bauer, one of our most satisfying interpreters, played three recitals,

besides giving, with Jacques Thibaud, ten of the Beethoven Sonatas for piano and violin; everything played with the perfection of which these artists are capable. Bauer's programs always contain a happy mixture of the old and the new. Among the notable things were MacDowell's "Keltic" Sonata, Schumann's "Album for the Young," Moszkowski's "Pictures from an Exhibition," Royce's "A Set of Eight," Beethoven's "Pastoral" Sonata, and a thrilling performance of the "Ride of the Valkyries."

From the admired Guiomar Novaes we had two recitals, played with the exquisite touch and tone and poetic conception we have learned to expect from her. Special mention should be made of Schumann's "Fantaisie," Op. 12; three lovely Preludes, Chorale and Fugue by César Franck, and the modern French pieces, "Nocturne," Faure's "Phalènes," Philipp's "Les Collines d'Anacapri" and "Minstrels," Debussy's "Gamelan."

Gabrilowitsch, another "poet of the piano," played two recital programs besides appearing with orchestra. He was in most poetic mood at the second of these recitals, in the music of Schumann and Chopin. The first program had been all Chopin. Of Schumann he gave the great Fantaisie in C and the G Minor Sonata; of Chopin, four Etudes, two Preludes, the B Minor Sonata and many smaller pieces.

An American Favorite

Our own John Powell is one of our favorite pianists. Two recitals stand to his credit, both given in Carnegie Hall, which does not lend itself kindly to intimate piano music. The first program Mr. Powell gave was made up of dance music, including the Second English Suite of Bach; Beethoven, Valse; Chopin, Bolero and other dance forms; Liszt, "Dance of the Gnomes" and Tarentelle. His second program brought forward his own Sonata "Noble," and Chopin's Twenty-four Preludes, and Franck's Prelude, Chorale and Fugue. Both the latter were chosen several times by pianists for exposition during the season.

Rudolph Ganz gave but one program in Aeolian Hall, but so generous was in length that it might as well have been two. It ran through the centuries from Bach to Debussy, Scott and Griffes. Especially notable were the Beethoven Thirty-two Variations.

Levitzi gave at least two recital programs besides making orchestral appearances. His programs, as always, were comprehensive and well contrasted and played with his well-known mastery. Beginning with the classics and Beethoven, he included much Chopin and considerable modern music, pieces by teachers, Dohnanyi and Stojowski, and of course some Liszt, which he performed with astonishing bravura.

From Godowsky we had but one recital open to the general public, if memory serves. The playing of this master pianist is always deeply appreciated by the many students and admirers of his instructive recitals.

Owing to absorbing army work, Peter Grainger was unable to enter the recital field this season. We can look forward to next season for a return of this mired pianist to the concert room.

Olga Samaroff gave but one recital memorable for beautiful playing and the addition of several numbers to her original list, the principal being Schumann's G Minor Sonata, for which she remained after the program was finished. The most notable work was the Liszt Sonata, which she delivered with broad insight and charm.

Another pianist to give us but one recital, Yolanda Méro, was heard in an all-Chopin program which contained Barcarolle, Bolero, Variations, Op. 10, seven of the Preludes; two Etudes, and other pieces. Mme. Méro's playing ways gives delight.

Arthur Shattuck was heard in a program, the specially interesting in-

[Continued on page 21]

bers of which were Tchaikovsky's Sonata in G, and a big Prelude and Fugue by Glazounoff. Mr. Shattuck is a serious artist whose playing always gives pleasure.

Ethel Leginska was scheduled for several recitals besides various appearances with orchestra, but was not able to fill all her dates.

We all welcomed the return of Augusta Cottlow after six years' absence. She showed growth and great charm in a single program, which contained MacDowell's "Norse" Sonata and pieces by Busoni.

Leo Ornstein played two programs within a week; they contained a happy mingling of romantic, modern and ultra elements, the known and the unusual. Among the former were Schumann's "Kreisleriana," Grieg's "Norwegian Sketches," among the latter many pieces of the new school, French, Russian, Spanish and English.

Edwin Hughes gave his annual recital early in the season and again demonstrated his refined style and command of technical resources. The piece de résistance on his program was the Liszt Sonata, in which he showed close study of the work's significance.

A young pianist who is different from the rest is Winifred Byrd. Her two recitals gave great pleasure. Among other things, she offered Schumann's "Kindergarten" and pieces by Chopin and Liszt.

Among other favorites who played two recitals in Aeolian Hall were Edward Morris, Muri Silba, Marvin Maazel and Felix Garziglia. It would be a pleasure to chronicle the success of each at length if space permitted. Other favorite pianists who played during the season were Eleanor Spencer, who demonstrated her technical and musical mastery in a charming program; Oliver Denon, whose playing is always admired; Aquita Madriguera, the little Spanish pianist, now a mature artist; Frances Nash, Ernesto Berumen, Aurelio Giorni, Hans Barth, Beryl Rubinstein, Winifred Christie, Dai Buell, Ralph Lawton, Manfred Malkin, Rose and Ottilie Sutro, Rose Levison, Bella Hecht and Frank Sheridan.

Long List of Débutants

There was a brave list of débutants. When you think of it, much courage is needed to face a critical metropolitan audience, even if it is made up largely of one's friends. It must be said the newcomers made a good showing, some of them winning more praise than better-seasoned executants.

Aurore La Croix should head the list, for she gave three recitals, in which, besides standard works, she presented some novelties, notably the Royce Theme and Variations and pieces by Blanchet and Lendrai. She is an interesting player from whom we shall expect much in the near future.

Jan Chiapusso, also conspicuous among the débutants here, gave two recitals. This Dutch artist possesses virtuosic technique, great power and brilliancy. He gave two exacting programs within three weeks.

Many young artists offered their first programs in New York. As nearly as can be estimated this list comprises the names of Winifred Young Cornish, Harry Cumpson, Marie Kryl, the Pres-selle sisters, Carolyn Willard, Margaret Tilly, Frieda Tolin, Reuben Davies, Louis Boulter, Martha Servine, Violet Ewart, Philip Gordon, Louis Gruenberg and Arthur Loesser (eminent as accompanists); Grace Hofheimer, Paula Pardee, Harry Anderton and Helen Desmond. If some of these were not débutants I shall be glad to be corrected. All their programs were interesting, sometimes unusual, and in the main well played. Perhaps it may be ungracious to make particular mention when there is not space for all, but one cannot refrain from referring to the playing of the young Chicago pianist, Marie Kryl, which was unusually brilliant and effective, and to the performance of Harry Cumpson as exhibiting fine musical qualities, especially noticeable in his interpretation of César Franck's Prelude, Chorale and Fugue.

Thus, in brief review, has been glimpsed the latest piano recital season in New York. It offers much food for thought, and for satisfaction, too, when we consider the general excellence of

pianism and the variety of the works played. Many classics held their places and a great deal of modern and ultra-modern music was heard. The music of Chopin and Schumann was most frequently placed on recital programs. Certain works of these favorite composers, like the Schumann Sonata in G Minor and the Chopin Ballade in the same key had many repetitions during the season.

Students and music-lovers have certainly had a feast of piano playing this year. It is to be hoped that the supply next season may be as excellent and generous, equal or even exceed what we have enjoyed this year.

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LOUIS CORNELL RESUMES ART AFTER OVERSEAS SERVICE



Louis Cornell, New York Pianist

Among the New York artists who have just returned from overseas service is Louis Cornell, the pianist. Mr. Cornell enlisted in the American Ambulance Service of the regular army and saw ten months' service at the front in Italy. He was decorated by General G. Cennellay of the Twelfth Italian Army Corps with the Italian war cross for meritorious service in action under fire.

Mr. Cornell will at once resume his teaching in New York and plans to have a summer class. He is widely known as a teacher of exceptional attainments and was in former years the assistant of Rudolph Ganz. Now that Mr. Ganz will not do any teaching for some time to come Mr. Cornell will include in his class several of Mr. Ganz's former pupils.

In addition to teaching Mr. Cornell plans to do considerable public work in concert and recital next season.

Ernest Davis Wins New Laurels on Western Tour

From various cities in which Ernest Davis, the tenor, is appearing on his Western concert tour, reports come describing the success he is winning. On April 25, this talented young recital artist was heard in Madison, N. D., and on the 29th he was one of the soloists in the performance of "The Messiah" in Enid, Okla. Last Saturday he appeared with Frances Ingram, the contralto, and Louis Kreidler, the baritone, in Dubuque, Iowa. Harry Culbertson, Mr. Davis's manager, announces that the tenor will be kept busy with concert engagements until June.

Kathryn Lee Applauded at Humanitarian Cult Concert

Kathryn Lee, the charming American soprano, added another to her already interesting list of successful public appearances April 22, singing at Carnegie Hall before the "Humanitarian Cult." The young soprano gave an exceedingly fine rendition of the difficult aria from "Iphigenie en Tauride," and was obliged to respond to several encores, among which Cadman's "From the Land of the

Sky-blue Water" was especially delightful in both tone coloring and delivery. "Le Nil" by Leroux, with Mr. Van Vliet, was effectively done, also the group of songs in the second half of the program. Miss Lee's voice is a lyric soprano, although it could quite as easily classify as a light dramatic, hence she has a widely diversified field of selections from which to choose her concert programs. Miss Lee sang at the Biltmore Hotel on April 29 in aid of the Army and Navy Mascots, and also at the home of the Princess Lwoff on May 1 for The Bide-a-Wee.

Excerpt from New Opera by Dunn to Be Played at Newark (N. J.) Festival

NEWARK, N. J., May 1.—Newark's fifth annual music festival, which is to take place at the First Regiment Armory, May 16, 17 and 19, will bring forward the Intermezzo from a new opera by James P. Dunn. This will be the first performance anywhere of this except from "The Galleon," which is now under consideration by Gatti-Casazza for Metropolitan production.

Moiseiwitsch, New Russian Pianist, in London Recital

Benno Moiseiwitsch, the new Russian pianist, played in London April 26. The Wolfsohn Musical Bureau, who will manage the American tour, received the following cable on Monday:

"Moiseiwitsch gave unique recital of Etudes only Queen's Hall yesterday. Wonderful enthusiasm; audience overflowed platform. Ibbs." Mr. Moiseiwitsch will make his American debut with the Philharmonic Society in Carnegie Hall on Nov. 20 and 21.

Mrs. MacDowell Lectures on American Composers at Ohio College

OXFORD, OHIO., April 28.—Mrs. Edward MacDowell accepted the invitation extended by Mrs. Edgar Stillman Kelley, teacher of piano at the Western College for Women, to lecture at the college on the evening of April 30. Her subject was "American Composers."

LAWRENCE, MASS.—On April 23 Dean West, F. R. C. O. F. A., G. O., of Philadelphia, gave an enjoyable organ recital in Phillips Academy Chapel before a large audience.

EXPENSIVE?

Not yet, — but soon.

"The impression grows deeper that

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is one of the most talented young violinists that America has produced in the present generation. It may be some years before this verdict is pronounced by the public at large, but if Mr. Jacobinoff appears as often as he deserves, the honest appraisal of his worth is sure to be made.

—Philadelphia Press.

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DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary
Address, 501 Fifth Avenue, New York

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PHILADELPHIA:
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MEXICO CITY, MEXICO:
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SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada 4.00
For all other foreign countries..... 5.00
Price per copy..... .15
In foreign countries..... .15

New York, May 10, 1919

WHERE CONDUCTORS BE

Said August Spanuth in *Die Signale*: "The Americans have not yet once succeeded in putting into the hands of a native musician the chief conductorships which they have taken from the Germans. In Cincinnati, Eugene Ysaye, the famous Belgian violinist, conducts in place of Dr. Kunwald; the Russian pianist, Gabrilowitsch, is at the head of a newly founded symphony orchestra in Detroit and so on."

Spanuth is right in his facts. Native musicians do not occupy the chief conductorships or any vacated by Germans. But in employing the word "succeeded" Spanuth is assuming more than the circumstances of the case warrant. Implicitly he informs his German readers that Americans, after sufficient strivings to that end, have failed to meet a given condition. In other words, that we attempted to post Americans in the highest places of orchestral authority and found them not suited to the weighty office. It is in taking for granted such attempts that Mr. Spanuth chiefly errs.

Now no well-balanced observer will maintain in all certainty that a brood of great American-born conductors is circulating about the country, ready to put on at a moment's notice the mantle of a Nikisch or a Mahler, but thwarted by the machinations of unpatriotic cabals. To argue thus is merely to show oneself impervious to facts as they have been. But Spanuth overlooks an important matter. The conductors elected to the places vacated by Germans, if not native born, were chosen from the ranks of musicians resident in this country, except in the case of the Boston Symphony. They were not, strictly speaking, importations. They came from out of the vast reservoir of musical resources which we can call our property since it is located in our midst. And the common error is to underrate the potentiality of this reservoir whereof a large part of its content is American by process of long residence or purposeful adoption. How lavish a source of orchestral conductors it may be is still unrealized.

It is proper to repeat here the definition which MUSICAL AMERICA has always applied to the word American as qualifying musicians. We do not hold to the restricted sense which refers merely to those born of native parents within the geographical limits of the United States, preferably New England. We include in the classification all residents of the country whether native or foreign born who have cast their lot among us and who have given documentary evidence of their intention of remaining here. We consider such as good Americans; they belong to us by preference rather than by accident of birth.

A month ago occurred the inauguration of the so-called New Symphony Orchestra. Its leadership was entrusted to an unknown foreigner, for reasons apparent to no disinterested person. His failure was complete and ignominious, and the consequence of the first concert was a diplomatic "resignation." Whereupon the moving spirits of the new organization cast about them and secured for the remaining concert Artur Bodanzky of the Metropolitan Opera House. Immediately the situation underwent a sea-change. In the C Minor Symphony of Brahms, one of the most searching tests to which a composer can be subjected, Mr. Bodanzky earned a resounding triumph, one that transcended by much what he has gained as an operatic conductor. Bodanzky has now been with us four years. He has conducted Gluck, Mozart, Meyerbeer, Flotow and Weber excellently, and Wagner, in the main, very indifferently. At the helm of a symphony orchestra he showed himself more decidedly in his element even than in his fittest operatic exploits. Yet it is by no means certain that the true stature of Mr. Bodanzky would have been divined by the casual music-lover had not this spectacular opportunity befallen him.

And the case of Mr. Bodanzky is unquestionably the case of others to-day dwelling in our midst, but silent for want of opportunity, or only partially revealed for lack of occasion to direct their talents into the most fitting channels of expression. We ponder and painfully cogitate, we rack our brains and strain our gaze for some promising personality who may be concealed in some recess of Europe, yet we have among us such an artist as Walter Henry Rothwell, one of the greatest conductors living to-day. Instead of thrilling audiences by his interpretation of the classic masterpieces (of which interpretations we had a delectable, but insufficient taste a few summers ago) he passes precious years teaching composition and conducting. It is a heart-breaking waste of monumental talent, this incredibly stupid disregard of an inspired conductor by those who regulate the currents of our musical life. Then there is Ernest Bloch, not only one of the most significant creative figures of the age, but a musician of extraordinary erudition, large sympathies and most admirable discernment. What lot is his? Teaching and lecturing!

Needless to persist with specific personalities worthy of honorable exploitation when the powers that hold the purse strings take such unquenchable joy in dabbling in mediocrities. Behold and see the Boston Symphony carrying from overseas the staid and unexciting Henri Rabaud and then shipping him back after a few months' experiment! What did it profit either the orchestra or Mr. Rabaud, this brief visit? How much did the Boston Symphony patrons gain from the transaction in any way?

Some years ago a plea was registered in these columns for the moving picture houses as possible sources of interesting singers or players. One might add conductors. In such establishments as the Rialto, the Strand, the Rivoli Theaters in New York a race of orchestra leaders is quietly growing. Heading orchestras virtually of symphonic proportions and constitution and directing programs that contain standard symphonic compositions in quantity, a number of these musicians are developing in a manner pleasantly startling to such musical connoisseurs as may stray into these precincts. There is increasing occasion to respect and to notice these men. Are those who cry out for capable conductors looking to these training schools? If not, why not?

Are we still so provincial as to imagine that in conductors as in all else musical the kingdom of heaven must inevitably lie outside of us?

THE EASTERN MUSIC SUPERVISORS CONVENE

One of the paramount happenings of the present week in musical spheres is the Eastern Music Supervisors' Conference, in Hartford. This coming together of musical educators will be watched with closer interest than they themselves sense. That interest is not unmerited. Here is a group of men and women whose calling and the cause they seek to advance mean something so vital that they willingly set aside five days to join hands in their work. The program planned by the Conference is an ambitious one. No social gathering, this, but a gathering of purposeful, devoted workers. Much of the time is given over to visits to the Hartford schools for students' chorus rehearsals, sight-reading demonstrations, orchestral concerts, discussions, visiting grade work, etc. Of course, the convention has its "high brow" aspects, too. All in all, the program is a fine one of its kind, and one that should bring something distinctly worth while to its participants.

Stravinsky, one of the most eminent composers of the century, is suffering poverty. Actors have their Fund; musicians have no organized system of relief for distressed colleagues. Why not?

PERSONALITIES



Three Musical Celebrities "Snapped" on Riverside Drive

Whether two stars can keep their motion in a sphere has been a question for some time; how the stars can keep their emotions down on one Riverside Drive while being pictured seems to be another. Consequently we see Lenora Sparkes, Yeatman Griffith and Florence Macbeth trying hard to look as befits Metropolitan soprano of distinguished standing, famous vocal teacher, and the coloratura of the Chicago company (reading from left to right). All things considered, they are doing well.

Farrar—In the Princeton *Senior Statistics* for the year, Geraldine Farrar figures as one of the actresses among whom the vote for "the favorite" was divided.

Kingston—Morgan Kingston, Metropolitan tenor, has taken one of the roof studios being erected at the top of the Hotel Majestic, where he already has an apartment; and here, we are told, "he may hit his C without disturbing any of the neighbors."

Jordan—Mary Jordan, the contralto, proved definite during the first week of the Victory Loan drive that she can sell as well as sing. During that time she succeeded in netting for the Loan \$25,000 worth of bonds; and, it is said, hopes to do even better later on.

Schmitz—A reception and tea in honor of Captain E. Robert Schmitz, the French pianist, was given at the Vicomte and Vicomtesse de la Jarrie at their New York home recently. Mme. Alys Lerreyne, Signor Paolo, Martucci and Mr. and Mrs. Alberto Bimbo were among those present.

Stracciari—Riccardo Stracciari, the baritone, bought the first bonds sold at the first rally on the steps of the Sub-Treasury, Wall Street. He handed over his check for \$10,000 and the bonds are being registered in the name of his son, Luigi, who is now with the Italian volunteers in Siberia, fighting the Russian Stracciari sang for the loan in the Metropolitan May 7.

Levitzi—In the audience that greeted Mischel Levitzi, the brilliant young Russian pianist, at his Washington recital on Easter Sunday were the Japanese Ambassador and Viscountess Ishii. Mr. Levitzi, who has been postponed to another season, returned to New York after the concert by way of the Jersey coast, stopping several times in his search for a cottage where he can rest and work next summer.

Althouse—Paul Althouse surmises that during the next few weeks his life will be "just one train after another." For from the moment the young tenor season with the Metropolitan ends in Atlanta, he will spend approximately seven hours a day in being hurled from one end of the country to the other, fulfilling concert engagements. Georgia, Indiana, Illinois, Texas, Massachusetts are the states to be covered, with engagements interpolated en route.

Dambois—Now begin the troubles of the artist who would fain get to the other side of the water. Maurice Dambois, the Belgian 'cellist, thinks that statement could be proved by him, several times over. He computes that at last accounts he had answered 102 questions about his own history on which, as a result, he feels more fully informed than he ever did before. He says he has been "passed from one official to another, handed back, pigeon-holed, brought to light again, questioned, explained away, and finally stamped with the seal of Federal approval." He returns despite of all this, next fall, and will give a recital in October.

Mannes—"I do insist," said David Mannes recently in an interview that deserves to be quoted at great length, "that the support of all that is beautiful and great and fine in art should not be left to a small number of people; that we will not look upward until we learn to retain the artist's spirit that we bring into the world. I insist that to be truly ideal is to be truly practical." A story that he told later makes its own comment on this thought. A woman who had accidentally overheard his rehearsal one morning stopped Mr. Mannes as he was going out, to thank him, telling him that she was a Scandinavian who had not been able to rejoin her family during the war. "You have given me the first hour of peace I have had in four years," she said.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

Music Love and Blushes

"THERE are two words," said Deems Taylor, the composer, at a banquet the other night, "that always bring a blush to the cheeks of Americans: Love and Music."

Mr. Taylor is a composer, therefore a naïve, trusting soul, otherwise he would not entertain such a thought.

Let the word "music" drop in any conversation and observe the result. The tall, thinnish girl (who has secret hopes, with thirty million other tall, thinnish girls, of singing in the M), offers her opinion of Galli-Curci's voice; the stocky man with the flaming shirt utters his pronouncement on the art of Heifetz; the little giggler begins to chat of community singing; the young gentleman of the rose scent intones a few feeling words on Debussy. And so wags the conversation, without a blush in prospect. Say "music" to even a "self-made" business man and he will explain in detail his subscriptions to the opera and symphony, of the success of the Silver Cornet Band in his hide factory, the relative merits of Gabrilowitsch, Godowsky and Bauer, and so on. Say "music" in almost any gathering and you'll be overwhelmed. If there ever was a modest blush lurking in the neighborhood of musical conversation we have yet to discover it.

As for the other word cited by Mr. Taylor—well, we're already blushing.

* * *

WHAT'S the matter with the vocal teachers these days? Two weeks have elapsed and no announcement of a new, revolutionary book on the art of singing.

A Detroit composer has entitled his newest song "Unessential." Or was it his publisher?

* * *

Fandangoing for Color at the Spanish Theater

Eager to behold olive-hued Castillians and gallegos in their resplendent panoply, and to hear the pop of their lisped cadence, we strolled into the Teatro Español the other evening. The pungent aroma of plain chop suey (chicken four bits extra) yo-ko-main, char-shu and sub gum still floods the foyer of the Park Theater (as we remarked some months ago) from the Chinese restaurant above. Disregarding this gustatory invasion of the place of the Dons by the Oriental propagandists we approached the box-office.

"Quiero—deseo—er-hel-I-want two tickets—billetes, you know," we said in as pure Bócas del Toro Spanish as was ever spoken on the deck of one of the Great

White Fleet on a thirty-day tour of the tropics.

"Here you are," said the obliging ticket office man in clean-cut Columbus Circle New Yorkese. Another disappointment. But we comforted ourself with the thought that we would find the missing atmosphere of Spain within, so we entered, perhaps a little discouraged. A dashing girl with snapping black eyes and arched brows stood chatting with her companion, another dark-skinned vision, obviously of the same blooded ancestry. We listened:

"And my boss says to me, Liz, says he, I've gottcher two tickets for the Spanish the-ater."

"Awful niceofyer to invite me, Liz," said the other girl. "It'll sure help me with my Spanish. Ain't it great? Why, I can almost taste the atmosphere!"

We pass by the performance itself; we shall not speak of the tenor in "Los Bohemias," who had the idea that he must play the piano while standing up; we shall not comment on the sounds produced by the chorus, for we have a tender affection for Spanish art—the genuine, undiluted art of this distinguished race. But this brings us back to the object of our quest, color. As we left the theater what should we behold but four great stallions hauling a truck burdened with many kegs and barrels. Rewarded! The Four Horses of the Apocalypse!

* * *

The Pupil's Piano Recital

[Contributed by Harvey Peake]

The crowded hall.
The proud mothers.
The unhappy fathers.
The wriggling brothers and sisters.
The simpering aunts and cousins.
The buzz of conversation.
The rattling of programs.
The air of tension.
The time for the beginning.
The announcement by the teacher.
The waltz by Ruthie.
The adjustment of the creaking piano stool.
The timid beginning.
The forgotten phrase.
The beginning all over again.
The uncertain finish.
The wild applause of relatives.
The indifference of the rest of the audience.
The whispering—for and against.
The polka by Susie.
The duplication of Ruthie's performance.
The bouquet.
The triumph of Susie's relatives.
The chagrin of Ruthie's relatives.
The mazurka by Eddie.

CONTEMPORARY AMERICAN MUSICIANS

No. 66
CHARLES
GILBERT SPROSS

CHARLES GILBERT SPROSS, pianist, organist and composer, was born in Poughkeepsie, N. Y., on Jan. 6, 1874. He began the study of piano under Prof.



Charles Gilbert Spross

Adolph Kuehn of Poughkeepsie, continuing later with Xaver Scharwenka. His theoretical studies were pursued under Helen J. Andrus and Carl V. Lachmund. Started his organ work at an early age and held his first position as organist and choirmaster at St. Paul's Episcopal Church in Poughkeepsie. Following this, having located in New York City, he held a similar post

with the Second Presbyterian Church of Paterson, N. J., for eight years, and for the next four years did similar work with the Rutgers Presbyterian Church in New York City. At present he is organist and choirmaster at the First Presbyterian Church of Poughkeepsie.

As a pianist Mr. Spross has appeared with the New York Philharmonic Orchestra, the Kaltenborn Orchestra, etc., but confines most of his work to accompanying. In this capacity he has appeared with Melba, Garden, Case, Schumann-Heink, Destinn, Hempel, Amato, Ysaye and many other of the most notable musicians of the day. As a composer he has become noted, and his compositions number more than 100 songs, three sacred cantatas, many anthems and part songs for all voices, and piano works. His cantatas are "The Glory of the Resurrection," "Word of God" and "Christmas Dawn"; among his most popular songs are "Will-o'-the-Wisp," "Yesterday and To-day," "Jean," "Ishtar," etc. Mr. Spross is unmarried.

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Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is today a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

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The awkward bow.
The wooden fingers.
The break-down in the middle.
The utter failure to remember.
The vivid blush.
The embarrassed giggle.
The awkward retirement.
The vision of punishment when he gets home.
The floral cross.
The unconscious symbol of Eddie's attitude toward music.
The appreciation by the audience.
The joyful hysteria.
The mortification of Eddie's people.
The march by Elsie.
The pounding and the uncertain rhythms.
The getting through without a mistake.
The two bouquets.
The superior airs of Elsie's family.
The duet by Clara and Johnny.
The good beginning.
The going from bad to worse.
The hazy middle distance.
The two measures Johnny is behind.
The finish by Clara.
The later finish by Johnny.
The inevitable bouquets.
The eighteen other performers.
The ennui of the audience.
The continual exit of portions of it.
The final quartet for two pianos.
The sighs of relief by everybody.
The corraling of performers by mothers.
The chattering exits.

* * *

If Artists Spoke the Language of the Headline Writer and Critic

"Start on transcontinental tour?"
"Yes, opened All Star Series in National Capital."
"How's Miss ———, eminent American soprano?"
"Distinguished native diva won high praise in Oklahoma."
"Were you acclaimed in Bisbee?"
"In response to the insistent applause I graciously responded with several encores."
"Large and enthusiastic audience?"
"Whoever heard of another kind?"
"Where else did you go?"
"I conquered Spokane, stirred Salt Lake, delighted Chicago throngs, won plaudits in Duluth, charmed Boston, scored in Newark, and earned wild applause in Cincinnati."

"Ah, doubtless you face busy season and are at work in quiet retreat preparing new and wide repertoire for coming season, which promises to be an unusually active one for the young and gifted artist?"

* * *

[Thank you, Miss Peeler!]

"A parody of the 'Rubaiyat,'" says Baird Leonard of the *Telegraph*, "is probably the lowest form of literary life, yet there are days when one is almost inevitable."

* * *

Wake! for the Spring has scattered into flight
The Critics from the Pressroom; Time
Has brought Commencements, and again
The "Brilliant Pupil's" Parents register Delight.

Now the New Year reviving old Desires,
The Small Town Festival to sing aspires;
Where the Sopranos' voices soar aloft,
And every Tenor nervously perspires.

Gatti indeed is gone with all his Shows,
And Campanini—where, nobody knows;
But still Alphonse hands out press-agent
"dope,"
And Billy Guard his neckties to Atlantans shows.

I sometimes think that never blows so red
The raging Temperament to the Critic wed,
As when he finds his loveliest "roast" misspelled,
And every doggoned bit of proof misread!

A cozy Seat from which to see a Show,
A Jug of Beer, a Chafing-Dish, and Thou
Beside it, making Rabbit for Us both—
The Hippodrome were Paradise enow!

The full-Page Ad, Men set their Hearts upon
Turns Ashes, or it prospers; and anon
While Advertisers cut Expenses down,
Three Others are with-drawn; and Hope is gone.

Oh, Boy! Could You and I conspire
To get that Printer's Devil on the Wire,
Would we not shatter him to Bits (We would!) and then
Remould him to our Hearts' Desire!

C. P.

* * *

What Squall Said

[Composed by P. K.]

"My notes," said a singer named Squall,
"Are for sale Summer, Winter and Fall,
Not, if you please,
Like the Victory V's
Which you buy now, or perhaps not at all."

SOPHIE

BOSTON SYMPHONY ORCHESTRA

H. T. Parker

in Boston Evening Transcript, April 27, 1919.

Yet, next to Mr. Rabaud's symphony, the interest, the excitement, of the concert sprang from Miss Braslau's singing of three songs out of Moussorgsky as scored for orchestra by various hands. First she made her way through an air from Mehul's opera, "Ariodant," in the semi-classic French manner of the end of the eighteenth century—music in which she proved her command of broad and marching declamatory measures; of the grave and stately phrases marshalled by the composer into large, expansive and ornate line, music, indeed, for the richness of Miss Braslau's alto tones, her measured dramatic energy, her amplitudes of style. Then ensued the three songs of Moussorgsky. In one, Death as ironic lover serenades the wasted maiden he is about to snatch from the joy of light and life—music that now caressed with its sensuous voice and again pierced with boding and bitter interval of harmony. Another song glowed warm and still with amorous longing for the maid who passed—and glanced—along the flowery path beside the river—a music quivering with the fragrance of the scene, the leap of the impulse, a music of distilled beauty. The third, of the Dnieper when the waiting waters run red with the blood of Jew and Pole slain by savage Cossack hands, burnt into the imagination with fierce and leaping fires, a superb chant of vindictive and rejoicing massacre, an infuriate, pounding, tribal music.

And out of all three and out, as well, of Miss Braslau's imparting song, various as the three pieces and in full accord with each, rose the wondrous quality that sets Moussorgsky apart from other composers. He who writes longs for those rare moments when the word becomes animate with the thing it should bear. He who composes must long equally for the moments—as rare also in kind—when the tone is as this thing alive. Such moments Moussorgsky knew oftener than most composers. For him there was but one impulse, one goal—this living directness, this transmuting of the sensation, white-hot and naked, into the expression. There are many such moments in his music-drama of "Boris"; of them, no less, and the more for Miss Braslau's singing, were the three songs of Saturday.

Louis C. Elson

in Boston Advertiser, April 27, 1919.

Miss Braslau won success in some entirely unfamiliar numbers. Mehul's music is seldom heard nowadays outside of France. We only remember him as the composer who once wrote an opera without any violins, at the request of Napoleon Bonaparte. Yet the air from "Ariodant" was very attractive and melodic, although the progressions in these old French operas are somewhat too obvious. Even Miss Braslau's noble alto could not make this number a thriller. But there was plenty of dramatic force in the first and last of her three songs by Moussorgsky.

The last song, "On the Dnieper," fairly waded in Bolshevik style, in Polish and Jewish blood, and the music was exciting as the words. Miss Braslau sang it superbly, and in Russian, which is a sufficiently musical tongue to be called the Italian of the North.

The artist was recalled over and over again with great enthusiasm. The originality of the songs and the work of the singer deserved the tribute.

Philip Hale

in Boston Herald, April 27, 1919.

Miss Braslau, who sang here at a subscription concert for the first time, brought out an air in the grand style from Mehul's forgotten opera. The aria is interesting, and not only as an example of the heroic French manner of 120 years ago. There is a dignity, a nobility in this air, so that one can understand the enthusiasm of Berlioz. Miss Braslau, whose voice is a rich one, of liberal compass, also of true contralto quality, sang the old music dramatically and with full appreciation of the varied emotional contents. It was a pleasure to hear Moussorgsky's songs, which she sang in Russian. Here, again, she sang dramatically, but she did not overstep the line that separates the concert from the opera. And how the three songs differed! Death serenading the maiden who at last is his; the charming song of the garden by the Don, with Masha coming from the well; and then the savage cry of the Cossack to the river Dnieper, foretelling the triumph of Ukraina; singularly effective, the three, as Miss Braslau sang them.

Arthur Wilson

in Boston Globe, April 27, 1919.

Miss Sophie Braslau, contralto of the Metropolitan Opera House, sang for the first time as soloist at these concerts. Her mature imagination and ripe dramatic sense commend her. Moussorgsky's three marvelous songs, the first and last of which gain in color with orchestra—"Death's Serenade," "The Banks of the Don" and "On the River Dnieper" were sung with an understanding of the fancy and terror to which the Russian mind turns with equal impartiality. Of the recitative and air from Mehul's "Ariodant," now faded music by a man of some note in his day, Miss Braslau made much.

"She wound her way through as though on vocal wings, made soprano, and showed such command of difficult score that I do not think Curci of contraltos."

Olin Downes

in Boston Post, April 27, 1919.

Miss Braslau is to be congratulated on choosing songs and an aria of worth and not fatiguingly familiar to concert-goers. The aria from Mehul is old-fashioned but dramatic, demanding both technical brilliancy and control and interpretative ability of the singer. Miss Braslau made an excellent impression both in the recitative and in the aria which followed. She has a superb voice, which has filled out and developed greatly in its different registers and in its capacity for color and for the flexible expression of feeling. This was shown not only in the aria but also in songs of a composer incomparable among all her colleagues—modest Moussorgsky.

The wild song of the Cossacks' battle with Polish and Jewish hosts on the banks of the Dnieper is peculiarly suited to the noble quality of this voice and the breadth of style which Miss Braslau can maintain. "The Banks of the Don" is as charming as is inimitable, Russian, idyllic in its spirit. "Death's Serenade," one of the series of "Songs and Dances of Death," which Moussorgsky composed under the inspiration of the verse of his friend and close companion of the early '70s, Count Golinitcheff-Koutousoff, is a song to freeze the blood, a song in the macabre mood, all too representative of one of the phases of Moussorgsky's genius. The dying maiden in the night sweet-scented with the odors of June hears the voice of the gallant, Death, who plucks his guitar, comes nearer, and at last triumphantly enfolds her in his arms.

These are not songs for every singer. Miss Braslau, singing them in the original Russian, interpreted them very intelligently, with vocal resources which at times, and rightly, sacrificed sheer tonal loveliness to rhetorical and dramatic intent. She was warmly applauded and recalled.

**Re-engaged Metropolitan Opera
Specially engaged Fall Tourgo
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Management: WOLFSOHN MUSICAU,

BRASLAU

coloratura runs and passages and staccati and trills like a high soprano virtuosity throughout the concert to acclaim her 'the Galli-

CHICAGO SYMPHONY ORCHESTRA

Edwin C. Moore

Chicago Journal, April 19, 1919.

It would have been possible, though difficult, to put together a more interesting entertainment than was presented at Orchestra Hall yesterday afternoon. For this there were two reasons. The first was the music itself, modernism as expressed in Russia, France, the United States—Chicago, to be exact—and Finland. The second was the soloist, Sophie Braslau, contralto.

For the greater part of the year Miss Braslau belongs to New York. Occasionally she is able to radiate out from the Metropolitan Opera House, as a central point, to other parts of the country. She was soloist with our orchestra three years ago; last summer she made visits to the opera company at Ravinia Park worth while. Her visits are pleasantly remembered because each time she comes she is a little better as singer and artist than she was before—and it is going to be a number of years before she can be counted in the sere and yellow of advancing years.

She was a brilliant and joyous personality in her three trips to the Orchestra Hall stage yesterday afternoon. The bright red of her gown and the gleaming gold of her shoes were a good setting for what might be expected when she began to sing, and she lived up to expectations. Her first number was different in character from anything she has done here before. It was the "Ah Quel Giorno," from Rossini's last opera, "Semiramide," a typically old-fashioned aria, with its recitative, sustained slow section and quickly moving ending all complete. But it was packed about as full of coloratura sky-rockets and Roman candles as ever Rossini was in the habit of presenting to the sopranos of his operas, and Miss Braslau juggled them in a way that was not only certain but glittering.

The next demonstration of this rather glorious voice of hers was in three songs by Moussorgsky, all of which were new to me. It is not long ago that there was occasion to ask in this column that more of Moussorgsky's music should have a place in the orchestral programmes. Miss Braslau is the first one to be an answer to the appeal. The songs stood up as well as his ballet-like overture of a few weeks ago. Moussorgsky would seem to be one of the few composers who was always in an intensely dramatic mood when he wrote music, and with the imaginative powers at his command to picture the mood. Such songs as these need a real singer to interpret them—it is their chief obstacle against popularity—and Miss Braslau is that.

Herman Devries

in Chicago American, April 19, 1919.

Miss Sophie Braslau is known in Chicago for her excellent work at Ravinia last year. In New York she draws a salary from Mr. Gatti-Casazza.

Yesterday she wore red, but she sang very well. Her aria from Semiramide, "Ah Quel Giorno," was superbly sung.

Her work was astonishingly fine.

She wound her way through coloratura runs and passages as though on vocal wings, managed staccati and trills like a high soprano, and showed such consummate virtuosity throughout the difficult score that I do not hesitate to acclaim her "the Galli-Curci of contraltos."

In interesting contrast, the Recitative was a model example of the broad, grand style of classic lyric declamation.

Later, Miss Braslau gave the "Samson and Delilah" aria, "Mon Coeur S'Ouvre a Ta Voix," and three songs by Moussorgsky, the latter adding nothing to his fame as my humble opinion is concerned. The former was beautifully shaded and vocalized and there were mezza-voce effects that were ravishing for their quality and tenderness. I was all the more pained, therefore, at Miss Braslau's peculiar manipulation of the final "Samson, je t'aime," for which I cannot account.

To resume, I congratulate Miss Braslau for the remarkable progress her voice and art have made since we heard her a year ago. Both have gained, the former in plasticity and modulation, as well as in evenness of register and smoothness of tone-quality, the latter in interpretative variety.

Today Miss Braslau is one of the best contraltos on the stage. She was very successful with the audience, apathetic though they were.

Here is a news item of great importance: Mr. Stock conducted yesterday . . . with the music.

Maurice Rosenfeld

in Chicago Daily News, April 19, 1919.

Sophie Braslau, the New York contralto, added much to the interest and variety of the day as assisting artist.

She had three appearances on the program, the first a recitative and aria from Rossini's opera "Semiramide," which is a long and difficult segment from one of the oldest of the dramatic works of the Italian master. In its entirety, the opera was given in 1885 in New York, with Patti and Scalchi in the two leading soprano and contralto roles, but has not as yet been included in the Chicago opera company's repertory.

Miss Braslau displayed in this number a deeper, more opulent and more powerful voice than last summer at Ravinia, a depth of range and a very even quality in all the registers. She sang with dramatic fire and with a fine sustaining legato. Three songs set to Russian texts from the Slav literature by Modeste Moussorgsky gave the young singer a chance for song interpretation, though somewhat limited, as in themselves the examples of Russian art songs were not of the best available. As characteristic of the land, however, they served their purpose and were artistically sung.

She made her best impression and greatest success though with the well known air, "My Heart at Thy Sweet Voice" from the Saint-Saëns opera "Samson and Delilah," which was a welcome substitution for an air by Mehul, and in the Saint-Saëns air her warmth of tone, her very fine shading and her excellent vocal control all contributed to an exceptionally admirable performance.

She was recalled after this selection a number of times and also received several floral gifts.

Frederick Donaghey

in Chicago Tribune, April 19, 1919.

That Sophie Braslau is come far along since her previous engagement with the Chicago Symphony as a matter of facile demonstration by the young contralto in yesterday's concert, from which she carried more success than any other singer who in recent seasons has visited with the organization. A recitative and aria from Rossini's "Semiramide," three related songs by Moussorgsky, and the familiar "My Heart at Thy Sweet Voice" were test enough in variety and in quantity; and, save for an uncertain measure or two in the first, she emerged with higher credits than, I believe, any other contralto of the age could have taken from like opportunity. Her voice has always been a gorgeous and lovely thing to possess; and she now adds to it the knowledge of what to do with it—of how to color and to interpret. Most singers, in the conditions of a concert, would profitably drop the recitative when they utilize an exhibitary aria from one of the old Italian operas; but she made Rossini's to glow with richness and with persuasive feeling. The Moussorgsky songs, all unfamiliar, were gems of themselves, and she sang them—and she would have fared better, I doubt, if she had used English text. Saint-Saëns' famous canticle, laid writ for just this type of voice, held no obstacles for her; and her reward in applause was far larger, perhaps, than if she had been called to carry out her plan to revive an old aria by Mehul.

Karleton Hackett

in Chicago Post, April 19, 1919.

Miss Sophie Braslau was the assisting artist of the afternoon and sang delightfully. She has the true contralto voice, and it has broadened since we heard her last summer, for Miss Braslau is a young woman still climbing in her art. The Rossini aria was interesting, and well sung, technically, though the florature sounded a bit exerciselike, as if she were pleased to display her powers in a manner of utterance not quite natural to her. The Moussorgsky songs were very picturesque, and she sang them as if they meant something to her. The voice was rich in color and she had many shadings on her palette which seemed to express the meaning of the words, even though the Russian conveyed no meaning to ours. Moussorgsky makes his music sound Russian, not diluted western, but primordial moujik, and Miss Braslau caught something of its quality.

In place of the Mehul number on the program she sang the aria from Saint-Saëns' "Samson and Delilah," and sang it beautifully. She has a lovely voice and sings not only with intelligence, but with heart. The audience applauded her most cordially.

Company, Season 1919-20
Chicago Opera Association for 9
series in "Aida."

ICAU, 1 West 34th Street, New York

CARUSO FEATURE OF NASHVILLE'S WEEK

Tenor and Galli-Curci Appear on Succeeding Nights—Morgana and Breeskin Assist

NASHVILLE, TENN., May 1.—The musical season here is bringing forth its fruits in abundance this week. Caruso and Galli-Curci on succeeding evenings! It could scarcely have been dreamed earlier in the season. Caruso sang to the largest house that has ever been drawn by an individual artist here—the walls were lined with standees. Everybody went with the feeling of a personal acquaintance with the great tenor; the Caruso of the victrola, movies, pictorial and newspaper world. But the artist can only be felt in the power of the personality. If storms of applause can be applied to other artists, certainly tornadoes greeted Caruso on Tuesday evening. He gave his three famous opera arias, "Celeste Aida," "Una Furtiva Lagrima," and "Vesti La Giubba," and to each were added five or six encores.

To the other artists appearing with Caruso much praise can be given. The charming butterfly-like Nina Morgana is a coloratura of rare merits, and we hope to hear her again. In Elias Breeskin was discovered a young violinist of true artist caliber, who scored a great success. The accompanists, Salvatore Fucito and Isaac Van Grove, were excellent. While in the city the Caruso party received much social attention. Mr. and Mrs. Caruso were guests at the Golf and Country Club and Ward-Belmont and the Art Association at the Parthenon.

Galli-Curci sang to a full house on Wednesday evening at the Auditorium and scored a great triumph.

The hundredth free organ recital at Christ Church, on Sunday afternoon, marked an epoch in the history of these recitals which the Nashville Art Association has given to the public for ten years, F. Arthur Henkel being organist and director during the entire period. The interest in organ music and stimulus to students in every branch of music, can only be estimated by the great interest and large attendance which has inevitably been associated with each recital. The musicians of Nashville feel a deep sense of gratitude to the Art Association for taking up the cudgels of the sister art, and generously fostering and financing a movement that has meant so much to music here. On Sunday afternoon Mr. Henkel presided at the organ as usual, and Mrs. Ernest Schumacher was the soprano soloist.

E. E.

Lorena Zeller, Soprano, Delights Her Audience in Brooklyn

An attractive song recital was that of Lorena Zeller, artist pupil of Julius William Meyer, at Pouch Mansion, Brooklyn, April 26. Here is a singer who combines a well-trained voice with intelligence, taste and musical understanding. The early Italian group was distinguished for a delightful purity of tone, and dignity of style. More ingratiating even were the French numbers, opening with the impressive Bemberg "La Mort de Jeanne d'Arc." After the "Chantons les Amours

de Jean," Miss Zeller was long applauded, and gave as an encore "Love's in My Heart." In the English group were two noteworthy songs by Alexander Rihm, dedicated to Miss Zeller, "Joy" and "Her Lullaby." "Joy" proved to be a gem, and was given with dramatic fervor by the singer, providing a climatic ending to her program. As an encore she gave "Love Was Once a Little Boy." Sharing the honors of the evening with Miss Zeller was her sister, Ada Zeller, who provided artistic accompaniments.

A. T. S.

DR. MILLER DISCUSSES "TRUE FORCES OF VOICE"

Founder of Vocal Art-Science Gives Lecture at Studios of Mme. Gescheidt

On the evening of Thursday, April 24, a lecture on "True Forces of Voice" was given at the Carnegie Hall studio of Adelaide Gescheidt by Dr. Frank E. Miller, the noted voice specialist and founder

of Miller Vocal Art-Science. An audience of friends of the students and other invited guests listened attentively to Dr. Miller's illuminating address and applauded him earnestly. Dr. Miller said in part:

"Voice is a free functioning force, dependent on a seven-fold pathway for its progress, unimpeded and unobstructed, through the body and operating through autonomies or centers of force through the sympathetic nervous system. Who takes the voice from our definite standpoint through the science of the alphabet? Every muscle can be strengthened, adjusted and co-ordinated through our consonants and the entire body treated as definitely as a man-made instrument, as a violin, piano and the like, and trained into the perfect automatic balance that nature has intended for the human instrument.

"The true forces of voice are the resonances which reinforce and the kinetic energy, which governs motion of the body and the power element. This can all be regulated by co-ordination, correlation, balance, polarization and orientation, so that the singer finally is trained to hear his voice exactly as his audience

gets it, and he is master of his vocal art forever. Without this kinetic knowledge the singer cannot arrive at the finer points of technique that result in the final summing up of art-diction, interpretation and individual expression.

"Again, this science regulates, isolates and balances resonators separately and collectively and finally all can be blended with an undertone quality from the great moving force, the kinetic energy of the human body. Tone then travels through an unobstructed pathway rhythmically in beat with the heart and the circulation of the blood.

"One cannot muscularly control his breathing to function voice unless he intends to place or dominate in a certain area of resonance space and limit his voice to the sound of this or that locality. Monotony of singing is seven-eighths due to the placement method and the natural functioning of voice is left to a Galli-Curci or a Rosa Ponselle or De Luca and the like. A world of wonderful voices are never heard of, as they are restrained from expression by methods of breathing or placement ideas. Spontaneity and color is prevented and expression impossible."

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Nina Tarásova

"Before studying with Lazar S. Samoiloff I was always afraid of vocal teachers, for I have noticed in the singing of many concert artists the lack of a natural quality. I feared that vocal study might take this quality from my singing.

"In my study with Mr. Samoiloff I can say that he has helped me to develop this natural spontaneous quality, which is so important in the folk song; he has further aided me in the matter of vocal facility and in coaching the songs in my repertoire. It has been a pleasure to meet a master, who has the gift of imparting knowledge as well as possessing it."

NINA TARÁSOVA

May 2, 1919, New York



SUMMER CLASSES beginning June 1st at Carnegie Hall Studios

"All mio amico, SAMOILOFF, Miracolo Maestro, con sincera ammirazione." April, 1919. ADAMO DIDUR.
To my friend, SAMOILOFF, Wonderful Master, with sincere admiration. April, 1919. ADAMO DIDUR.

THE SOUTH ACCLAIMS ITS OWN CONTRALTO!

EMMA ROBERTS TRIUMPHS AT RICHMOND FESTIVAL

"MARVELOUS CONTRALTO VOICE"

"Her songs were given with GREAT POISE, and with SPLENDID SMOOTHNESS. . . . Miss Roberts especially pleased in the respect that HER VOICE IS FINELY POISED, HER TONES OF SUPERB QUALITY, all of them singing out brightly and effectively, which is a condition not inherent to many contralto artists of her standing. . . . Miss Roberts gave, with Mr. Lamont, the familiar 'Back to our Mountains' duet from 'Trovatore,' in which the contralto displayed to great advantage much of her DRAMATIC ABILITY."—RICHMOND TIMES DISPATCH.

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Knabe Piano Used.



BOSTON and NEW YORK unite
in praise of

GRETA MASSON

SOPRANO



Boston Recital, April 12, 1919

The Herald, April 13, 1919

MISS GRETA MASSON
AT JORDAN HALL

Young Singer's Concert Is Greatly
Enjoyed

A charming young singer, with a full, fresh, and unusually pleasant voice, came from New York yesterday in the person of Greta Masson, and at Jordan Hall entertained a typical recital audience. In Massenet's "Il est doux, il est bon," she revealed unusual clarity and reserve force.

Her enunciation was perfect and her lower tones clear and velvety. The expression which Miss Masson gave to her songs added greatly to their interest, and the contrast between "The Soldier's Bride" of Rachmaninoff and that of the flitting butterfly by Chausson was notable, while the pretty Negro melody, which she gave as a final encore, gave further point to her versatility.

The Globe, April 13, 1919

GRETA MASSON GIVES
PLEASANT SONG RECITAL

Miss Greta Masson sang at Jordan Hall yesterday afternoon. This was her first recital in Boston. More renowned singers have given less pleasure. Her voice is warm, emotional, fresh. In the medium and lower scale it shows a mezzo timbre. Her use of it is one of spontaneity, ardor, and would denote native musical feeling.

This is much to commend Miss Masson—Nature has been most kind to her. It is evident that she senses the intimate rapture of Herodiade as she sings "Il est doux il est bon" and the abandon of the final "sans toi."

Miss Masson has a dramatic sense, as in Rachmaninoff's "The Soldier's Bride," and she can play prettily with Chausson's "Butterflies." Throughout, the good-sized audience was appreciative.

Christian Science Monitor, April 19, 1919

Her voice is most agreeable in quality, and her artistic powers well in evidence.

New York Recital, Dec. 19

Tribune: "Miss Masson possesses a voice of rich, natural beauty, powerful and vibrant, and evident dramatic temperament."

Sun: "She showed good sentiment and feeling in her songs and an ease and knowledge of style in more ambitious selections, such as the 'Shadow Song.'"

Personal Address: 1 West 67th St., New York

METROPOLITAN STARS STIR MILWAUKEE

Alda, Lazzari, Martinelli and De
Luca Appear in Joint
Concert

MILWAUKEE, May 3.—Milwaukee had its first opportunity to hear some of the Metropolitan operatic stars when the quartet from that organization appeared here in the Auditorium for an audience of nearly 5000 persons.

Mme. Alda has sung here before and has many friends here. Her "One Fine Day" Aria from "Madam Butterfly" was marked by vivid dramatic effects and a well-controlled pianissimo on high notes, in which her best quality tones were manifest. Lazzari also gave her aria with good style from the operatic standpoint.

Martinelli, new to the city, was most informal in manner on the stage and speedily made friends. His tenor is a voice of strength and power and considerable sweetness of tone. De Luca gave the well-known "Figaro" aria from "The Barber of Seville," with a sputtering speed and a commanding assurance which greatly impressed his hearers.

The real enthusiasm, however, began in the ensemble numbers when the duets of Alda and Martinelli and of De Luca and Lazzari gave full opportunity for display of big voices. The former sang a duet from "Madam Butterfly" and the latter, one from Donizetti's "La Favorita." The trio from Gounod's "Faust" and the quartet from "Rigoletto" were met by a storm of applause which, though vociferous, could not elicit encores from recalcitrant singers.

A renewed visit from this quartet with more ensemble work would meet with the warmest kind of a reception. The idea of having several stars on one concert program is an excellent one, and it should be cultivated further.

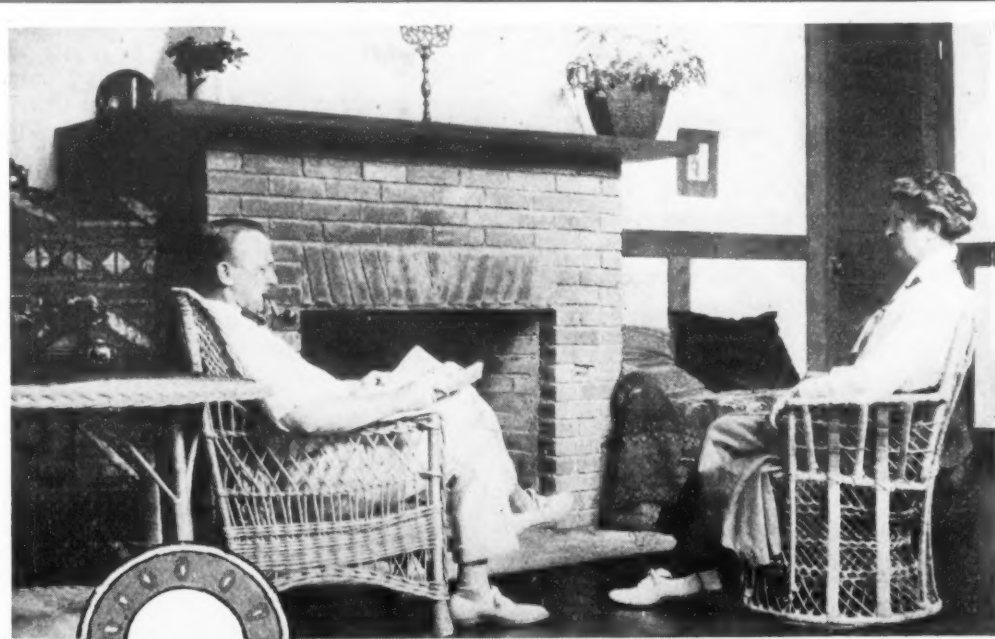
The Moeller-Andrews concert bureau has been reorganized after the death of George Moeller, and Marion Andrews is now the head of the organization. She announces three operas for next season and four concerts, the buyer having the right to choose two out of three operas in a course of six concerts. The Chicago company, under Campanini, will again be heard, with Rosa Raisa, Braslau, Dolei and Baklanoff in "Aida"; Tamaki Miura, Whitehill and Lamont in "Madam Butterfly"; Alma Gluck and Bonci in "La Bohème." The four separate recitals are by Galli-Curci, Toscha Seidel, Charles Hackett, tenor, and Louise Homer. C. O. S.

LIMA CLUB OPENS CAMPAIGN

Large Auditorium, More Music, Plan of
Women's Society—Local Concerts

LIMA, O., May 3.—With the election on May 2 of Mrs. I. R. Longworth to the presidency, the Women's Music Club of Lima, the second largest federated musical organization of women in the state, inaugurated a campaign for a larger auditorium in which to give its concerts and artist recitals, and for the few additional members to reach the desired goal of 1000. This is Mrs. Longworth's fifth term; twice she was the chief executive, when the organization was known as the Sappho Club, more than a decade ago, and has been leader twice under the club's new form of associate membership. The board of directors now includes Mrs. A. L. White, vice-president, and Mrs. R. O. Woods, secretary-treasurer, both re-elected, and Mrs. J. R. Meily, Mrs. Harry Macdonald, Mrs. Fred. Calvert, Millie Sonntag Urfer, Mrs. Roy Banta, Mrs. C. S. Baxter, Mrs. J. E. Dexter, Mrs. F. E. Gooding and

The Hemstreets Will Inaugurate Summer Season at Woodstock, June 1



Frank and Lillian Miller Hemstreet in Their Studio at Woodstock, N. Y., Where They Will Teach this Summer

AT Woodstock, N. Y., the sixth season of Summer classes in singing will be inaugurated by Frank and Lillian Miller Hemstreet of New York on June 1 this year. The charming little village of Woodstock is in a secluded little valley, in the lower ridge of the Catskills, and has in recent years become the home of painters, sculptors, musicians and literary folk, who assemble there in the Summer months both for work and play.

Mr. and Mrs. Hemstreet have this season arranged for Pierre Henrotte to coach singers who desire to study operatic rôles, for which Mr. Henrotte is well equipped owing to his having been associated as concertmaster with the Metropolitan, Boston and Chicago Opera com-

panies. There will also be available competent teachers in piano and theory for voice students who desire supplementary musical training. Recitals and miscellaneous entertainments take place weekly in the village of Woodstock, and on Sunday afternoons there are the Maverick chamber music concerts, which have become so popular in the last few years. Among the artist-pupils of the Hemstreets who will be heard in recitals and concerts at various times during the Summer are Vahrah Hanbury, Nathalie Jacus and Marion Eames, sopranos; Marion May and Clara Hey, contraltos; George Rasely and Herman La Tour, tenors; William Simmons and George Everett, baritones, and Charles J. Speicher, bass. The Hemstreet studio in New York will remain open part time all Summer, as in the past.

Anna Cantwell. The retiring president, Mrs. M. M. Keltner, made an enviable record during her administration.

On May Day the club enjoyed a gala performance, under the direction of Millie Sonntag Urfer, comprising solos and ensemble numbers by local talent, including the appearance of Elsie Annette Krieff, nine years old, of Delphos, a neighboring city, who played several piano numbers, and sang some splendid songs. Rhea Watson Cable and Branson Harley Holmes gave the Sonata No. 1, Op. 105, of Schumann for piano and violin. A women's chorus, comprising Mrs. J. E. Evans, Blanche Finicle, Violet Lewis, Mrs. Roy Banta and Mrs. T. R. Schoonover, sopranos, and Mrs. R. D. Kahle, Mrs. Charles Black, Mrs. John Urfer and Mrs. Forster Robinson, altos, sang "Serenade" by Matthews, "Ashes of Roses" by Woodman, and Hawley's "Spring Song," Rhea Watson Cable, Pauline Wemmer Gooding and Millie

Sonntag Urfer gave the card scene from "Carmen."

En route to New York from her Chicago engagement, Mme. Edna de Lima stopped off for a visit with her parents, Dr. and Mrs. E. G. Burton, and her sisters, Mrs. Branson Harley Holmes and Mrs. Frank E. Baxter. On the evening of April 30, Mrs. Holmes entertained a group of local musicians in her honor. Mme. de Lima gave many songs, with the capable assistance at the piano of Rhea Watson Cable. There was some fine ensemble numbers, in which most of the guests participated. H. E. H.

NEW HAVEN, CONN.—Two pupils of Mrs. Grace Walker Nichols were presented in recital at the Stock Studios recently. Mary Elizabeth Haines, soprano, and Mildred Helen Imrie, mezzo-soprano, presented an admirable program, accompanied by Mildred Swift. Readings were given by Irene Guthrie.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Suggestions for a National School of Composers

To the Editor of MUSICAL AMERICA:

It is encouraging to see how much your influential journal is interested in the future of a musical generation out of which may be expected to grow in due time a group of composers deserving the name of "National Musical School." It is good to find in the pages of MUSICAL AMERICA a healthy conviction and constructive criticism enlisted steadily in behalf of our native talent. Your willingness to promote this much discussed cause has prompted me to write several articles of an educational nature in the past. These articles, after having been published in MUSICAL AMERICA, have met with the approval of many serious musicians who are interested in the same subject. Now, I only wish to express my personal opinion which is the result of my personal experiences among musicians and composers, perhaps the very ones who are already contributing to the building up of a true national group of musicians.

As you know, there are in existence several societies which make a point of

encouraging American composers. The Manuscript Society, the Optimists and the Modern Music Society, invite composers to submit their compositions for performances which are usually semi-public. Nevertheless the press is taking notice of them, and composers have at least a chance to get some kind of a hearing, when even they receive no criticism of any kind.

But it would seem that it is not only the opportunity of having new works performed, but above all the opportunity of hearing them criticised that would contribute most to the development of native talent. There are here musical clubs which could develop into centers where new works would be played and freely discussed. Such clubs could do more good toward developing real talent than half a dozen excellent musical conservatories; for these, after all, are supposed to give only the fundamentals to the would-be "great" musician. Such informal musical affairs might be frequented not only by our own musicians, but also by the foreign visiting artists, composers and conductors who should consider it an honor to be there to play, to listen, and criticize, and, on the whole, promote the cause of American music.

As to developing composers through giving them opportunities of having their orchestral works played and rehearsed, I should like to refer to a practice I witnessed in a music-school where I studied—somewhere in Europe—where I always considered it as a matter of course. When I plunged into the musical life of New York, I expected to find similar conditions here. And when I did not meet with similar practice here, in a city

ten times the size of the town I refer to, I wondered. Perhaps indicating a few facts will make clearer what I mean.

There are many professional orchestra players who are pursuing some musical studies, either instrumental or theoretical. These musicians are excellent and experienced players, and inasmuch as I myself have met many of them, I can say that they would be willing to play in an orchestra, we should say, of an established conservatory where there is already a good student-orchestra. In other words, they may receive free scholarships for their playing. Now, I am aware of the fact that this is being done. But experienced musicians are very busy and cannot afford to tie themselves down for a long period. Again I refer to my own experiences when I say that they should be allowed to oblige themselves to play in the orchestra as few times as they want and when they want, we should say, for instance, five or six times in the year. For their playing they should receive instruction in adequate proportion. Thus several players could eventually be secured at different periods. Giving these orchestral rehearsals at the end of the musical season, occasionally hiring a few men at a specially arranged rate, with the permanent school-orchestra as a nucleus, could offer good opportunities for growing composers and conductors. If, as I said, I had not seen such practice, I would not insist on its positive practical advantages. I also fancy that securing once in a while a famous conductor or composer to conduct would increase the standard and reputation and attractiveness of the orchestra, thus inducing more and more players to co-operate. If visiting and local "great" musicians should be willing to give a few afternoons—yearly!—to criticising and teaching the art of conducting, perhaps shortly we could obtain an organization which would be a strong stimulus toward creating a National School of Composers.

Of course, I realize that all these ideas are but vaguely indicated. I believe, however, that the time is near when, perhaps, these and similar suggestions might be done into practice and when traditionalists will be willing to go a step forward to realize something on new lines. EDWARD KILENYI.

New York, April 15, 1919.

The Musical Alliance from the Japanese Point of View

To the Editor of MUSICAL AMERICA:

It has been a great pleasure and most encouraging to read in the Musical Alliance News the record of Mr. Freund's sincere efforts and the abundant possibilities of his success.

I am sending a money-order for subscription to the Alliance, as I heartily

wish for the arrival of the time when all persons, without regard to the differences of nationalities, may join your humane cause.

Now let me write something as to the motive of my taking interest in the Alliance and its purposes.

The cruelties and the misery thrust upon the world by the great war induced me, as no doubt it did many others, to seek for some means of preventing the recurrence of such a horror as war. The actual conditions which the whole world confronted did not allow me to regard the problem of world peace as merely academic, but I could not help but try to find the most suitable means to ensure a really peaceful state of mankind at large.

I began to identify myself with the question, there being about three principal reasons.

The first reason was that I felt that there lay some mission before me to contribute my efforts towards the abolishment of any war. I went in for the conscription examination. There I saw many young men whose strength and labor were much needed by their homes mercilessly taken up by the military authorities for military training.

Myself being excused from the service owing to my being near-sighted, I could not but think of my friends and their homes who were in danger of losing them. I realized that if only there were no possibility of war, by human efforts as well as by the grace of God, these young men could devote themselves more freely to the peaceful works, thereby enhancing human happiness.

The next reason was that as soon as I graduated from the university I chanced to connect myself with the musical industries. I found an unfathomable element of peace and love in music. I wondered if there could not be some mission in music that may go to improve our social life. I concluded that music must be one of the most suitable connecting links of human intercourse. Consequently I thought that by this means real peace of mankind could be brought about, that is to say, by the union of mankind through music.

Thirdly, I renewed my consciousness that Japan offers a very fitting place for the assemblage of people from all countries, and there to tighten the human union.

Under these circumstances you can imagine my surprise and pleasure when I read of your Alliance and of its prospects, because your aims were the happy exponents of my innermost aspirations. It is quite natural that I should wish for your ultimate success, for I agree with your opinions in many respects. The first articles I read in your journal are the articles about the Alliance.

My ardent desire is that your countrymen will understand your spirit, which I presume is to realize something on earth which ambitious politicians or even religion have failed to perform. Finally, I wish to see all men and women realize the necessity of uniting themselves together in music.

HEIJIRO IWAKI.

Hamamatsu, Japan, March 31, 1919.

When he isn't teaching or playing with orchestra or in recitals Mr. Godowsky spends his leisure in pedagogic work. There is a widespread education scheme which has St. Louis as headquarters, the name of which I've forgotten, though the name doesn't much matter, as musicians the country over know it. For this Mr. Godowsky is editing the classics and romantics of piano literature. He is also composing the most charming music imaginable for the earlier and middle grades of students; music that has genuine musical values with technical. Imagination and instruction blended

JAMES GIBBONS HUNEKER
IN THE NEW YORK TIMES

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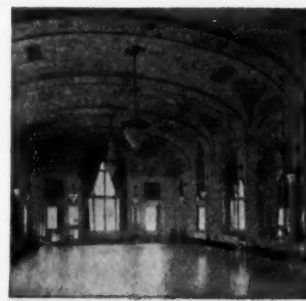
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MUSICAL SORORITY TO BECOME INTERNATIONAL BODY

Sigma Alpha Iota, at Annual Conclave at Topeka Votes to Start Foreign Chapters to Aid Students—Would Organize Council of American Musical Sororities for Helping Art Education Here—Program of Meeting.

TOPEKA, KAN., April 28.—Immediate steps will be taken to make the national musical sorority, Sigma Alpha Iota, an international organization, it was decided at the annual conclave of the sorority which was held here Thursday, Friday and Saturday of this week. At the business meeting it was voted that the national president should proceed with the organization of chapters of the sorority in Canada and London at the earliest possible time. Once these chapters are organized it is the plan of the sorority to form chapters in the leading cities of other nations with the idea of becoming a representative international musical organization.

Leaders in the sorority believe such an international organization is needed and that it will find a great and important work to do. Music students from this country, studying abroad, will appreciate having a chapter in the city where they are located and the same will be true of European girls who may visit America. In addition the sorority works for better standards in music and in every way co-operates with other organizations in fostering a love for music.

The national convention also voted to launch a movement for the organization of a pan-hellenion of musical sororities in America with the idea that these organizations should co-operate for the best interests of musical education in the colleges and universities throughout the United States. This matter will be taken up with national officers of other sororities within a short time.



Interesting Figures at the Annual Conclave of the Sigma Alpha Iota Musical Sorority, in Topeka, Kan.; No. 1—Mrs. Jeanette Linn Cobb, Chicago Violinist Who Appeared at the National Musicale on April 25; No. 2—Mrs. Rebecca Alter, of Cincinnati, O., Elected National President of the Sigma Alpha Iota Musical Sorority; No. 3—Mrs. Ruth Rodgers, of Ithaca, N. Y., Soprano, Who Took Part in the Sorority Musicale.

In addition the sorority voted to raise its standards for musicians. In the future a full high school education or its equivalent will be required.

The conclave was one of the musical features of the spring season in Topeka and attracted a great deal of interest among Topeka musicians. About seventy-five delegates from various States were present at the meetings which were held at Washburn College. The Theta chapter was hostess.

The feature of the conclave was the musicale held Friday evening at the home of Effie Page. The musicians taking part were: Louise J. Gould, Ann Arbor; Rhea Bollman, Evanston, Ill.; Jeanette Linn Cobb, Chicago; Ruth Rodgers, Ithaca, N. Y.; Mrs. Mabel Behrendt, Indianapolis; Madeline Read, Boston; Lilah Fannes, Grand Ford, N. D.; Eleanor Proctor, Farmington, Appleton, Wis.; Eleanor Walker, Cincinnati; and Mrs. Henry J. Dotterweich, Topeka.

Another feature was the recital given in McVicar Chapel by Claudia Page Smith, violinist, of Chicago, and Anna Diller Starbuck, pianist and accompanist of Iowa City, Iowa. The artists were presented by the music department of Washburn College.

The conclave was closed with a banquet at Pelletiers Tea Room Saturday evening. Freida Heider, of Indianapolis, retiring national president, was toastmistress. Responses were made as follows: "History," Ruth Fraser, Detroit; "Harmony," Eleanor Walker, Cincinnati; "Theory,"

Gladys Heath, Topeka; "Practice," Ruth Pilcher, Lincoln, Neb.; "Ensemble," Frederica Green, Decatur, Ill.

The banquet was followed by the installation of new officers. Rebecca Alter, of Cincinnati, is the newly-elected national president. Mrs. Saylor Wright, of Cincinnati, is vice-president; Catherine

Dieterle, of Indianapolis, corresponding secretary; Claudia Page, Cincinnati, recording secretary; Mabelle Hendleman, Indianapolis, treasurer; and Bernice Mitchell, St. Joseph, Mo., historian.

The next conclave will be held in Cincinnati, Ohio, in April of next year. Iota Chapter will be hostess. R. Y.

Renée Longy to Marry Georges Miquelle, Cellist of Boston Symphony

BOSTON, April 29.—Mme. and M. Georges Longy have announced the engagement of their daughter Renée to Georges Miquelle of Paris. M. Longy is the noted first oboist of the Boston Symphony Orchestra, and M. Longy is also well known as a musician. M. Miquelle, who is at present one of the leading cellists of the Boston Symphony Orchestra, came here from Paris with the French Military Band in May, 1918. He is a graduate of the Conservatoire, where he was awarded the first prize for cello playing in June, 1914. He has seen active service in the French army during the present war. C. R.

Penelope Davies Assists John Cushing in Organ Recital

At the organ recital given on Monday afternoon, April 28, at Calvary Church, New York, by John Cushing, the assisting artist was Penelope Davies, the young mezzo-contralto. Miss Davies sang Sjogren's "Hvil over verden" admirably, and also H. T. Burleigh's negro spirit-

uals, "I Stood on de Ribber of Jordan," "Go Down, Moses," and "My Lord, What a Mornin'," delivering them with artistic taste and a realization of their inner meaning. Mr. Cushing gave splendid performances of Bonnet's "Légende Symphonique" and Reverie and Widor's Roman Symphony.

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Ernest Davis

(The Tenor of Re-engagements) Now Winning Success on His Western Tour

(From the Madison Daily Sentinel, April 26, 1919.)

Music lovers were given a real treat at the Normal last evening by Ernest Davis, leading tenor of the Boston Grand Opera Company. Mr. Davis is undoubtedly the greatest artist heard here in some time, either on the Chautauqua platform or on the Normal Course. His magnificent tenor voice interprets the most difficult grand opera parts and is wonderfully clear and sweet in the simpler melodies. The audience grew more enthusiastic as the program progressed. He gave several encores to persistent applause and came back after the final number for another song at the earnest solicitation of the audience.

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Indiana Teachers Act to Secure Standardization, at Muncie Convention

Committee Is Appointed to Draw Up Working Plan—Talk of Voice, Piano and Public School Teachers' Problems—New Artists Presented in Concert.

MUNCIE, IND., May 2.—Even music teachers progress, as witness the forty-second annual convention of the Indiana Music Teachers' Association, held here April 29 and 30 and May 1. Sarah MacConnell's urging of action on the examination and certification of the private teacher did not result in anything definite or final, but it at least started the wheels of thought going round in the head of this venerable organization. The advanced theories of Mrs. Murdough, who spoke on piano technique, also roused a great deal of excitement.

There was a larger representation from all parts of the state than there had been for years. Prominence was given to younger artists in making up the musical part of the program. Some rare talent was presented. The special features of interest on the program of the convention aside from the artists' concerts were round-table discussions conducted by specialists in piano, voice, violin, organ and public school music, to which an entire day was devoted; a recital of compositions by Indiana composers; a program by representatives of music clubs of the state; discussion of a new state course of study for high schools which gives credit for the study of voice, piano and orchestral instruments.

The sessions were all held at the First Baptist Church, which has recently installed a fine organ. The success of the convention was largely due to the untiring efforts of Mrs. Ida Burr Bell, vice-president of the I. M. T. A., a prominent Muncie musician, and Eleanor Smith, the capable president of the Matinée Music Club of Muncie.

F. F. FitzGibbon, Superintendent of Schools in Muncie, in his address of welcome paid a tribute to the musicians of the world as one of the most important factors in the winning of the great war. He also said that musicians would be able to accomplish more than any other class of people in uniting in a spirit of harmony the various warring nations in the years to come.

Robert McCutchan, Dean of the Music School, DePauw University, Greencastle, president of the I. M. T. A., responded in a happy vein. He reviewed the work accomplished by the I. M. T. A. during the year. The organization of the Indiana Chapter of the National Association of Organists was one of the important accomplishments mentioned. The I. M. T. A. launched a state-wide publicity campaign during the year which has already brought forth excellent fruit. Dean McCutcheon outlined the work done by the Musical Alliance, and urged all the teachers to affiliate themselves with it. He said that in the coming reconstruction period the musician is facing the most serious problems which have ever confronted him. The world at large has come to recognize music as a vital thing. Commercial interests recognize its value and now look on it as a necessity, not a luxury. The musician must "re-think" his whole scheme of the relation of art to life. Among the good results of the war on the musical situation is the desire roused in hundreds of thousands of men not only to hear and enjoy good music but also to participate in producing it. It is up to the musician to keep this spirit alive not only from the standpoint of the individual pupil but also from that of the community at large. The need of good concerts is greater than ever before. These concerts must entertain as

well as instruct, and they must compete in price with the movies if we would reach the masses. The I. M. T. A. should organize its artists to help out in this great work throughout the state. This would give an opportunity for young artists to try their wings and gain recognition as well as help along in the musical up-building of the state. President McCutchan urged the Association to present in a convincing way to the school authorities the justice of granting credits for music in the public schools, as well as to point out the value of such a study as a factor in later life.

He urged that an effort be made to unite all the commercial musical interests in the state with the I. M. T. A., as these would be of great help in the matter of publicity.

Mr. McCutchan also held that the private music teacher must concern himself with the problems of music in the public schools. The next two years are full of tremendous possibilities for the musician. Sounder musicianship is needed and all musicianship should be based on a knowledge of piano literature and piano-playing.

The musical events of the opening day were the program furnished by the Music Clubs of the state and the two evening programs, one given by an excellent trio from Marion, consisting of two violins and viola, Alma Patton, Mrs. E. O. Harrold and P. Marius Paulsen, and another program by Van Denman Thompson, Dean of the Indiana Chapter of the American Guild of Organists and one of the prominent organists of the state, with Leona Kruse of Chicago, a gifted young dramatic soprano with a remarkable voice, who will doubtless be heard from later on.

Hold Round-Table Discussions

Wednesday was chiefly devoted to the various round-table discussions. All sections reported meetings of absorbing interest. Possibly those devoted to the piano, voice and public school music were the most largely attended and were marked by the greatest enthusiasm.

One of the most interesting events of the entire Convention was the demonstration of vocational music in the Richmond High School, which preceded the round-table discussions, and was given by a sextet of high school boys and girls under the able direction of R. C. Sloane, Supervisor of Music. Two violins, 'cello, clarinet, flute and piano were the instruments. These young people are majoring in music, for which they get as full credit as for any other subject. They are allowed time off every school day for an hour's practice and have one lesson a week. These young performers delighted with their excellent phrasing, tone and shading. The clarinetist, Marius Fossankemper, showed more than average ability in her group of solos.

Mr. Sloane says that some of the vocational music students of the Richmond High School are also high honor students in their academic work. Thirty-seven students are now enrolled in this work.

The piano conference was opened by an interesting demonstration of children's class work given by Joyce Hazel Hetley of Vincennes University, Vincennes, Ind., and two twelve-year-olds, Mary Elizabeth Simpson and Adaline McDonald, which showed in part what results may be accomplished with any normal child after three years of class work together with private lessons.

Miss Hetley discussed children's work in general and the value of class work as an aid to piano study. The results of this method of study were shown by the playing of the two children. The children demonstrated their rhythmic work by clapping the meter and stepping the note-values of rhythms written on the board. They also wrote a melody from dictation and an original exercise in harmony, using the primary triads in any inversion, and played cadences in any key called for.

One of the most important papers of the entire Convention was that presented by Gertrude Murdough, of the Columbia School of Music, Chicago, on "Modern Musical Technique for the Child." Mrs. Murdough's paper created a great deal of interest and much discussion among the piano teachers because of her revolutionary ideas in regard to the training

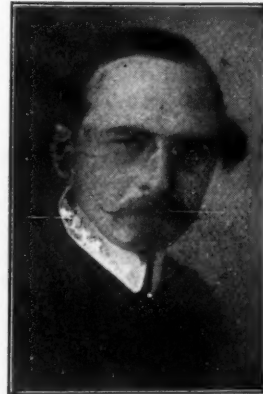
of a pianist. For the past two years she has been experimenting with technical problems and has become convinced that pianists have been developing their technique from the wrong angle and that much valuable time has thus been lost. She believes that much quicker and more satisfactory results can be attained by the use of more natural methods. The musical technique which Mrs. Murdough advocates involves rotary movements of the forearm and fingers; control of the wrist by the delicate mechanism of the elbow; live or vital weight controlled by energy; tone quality obtained by different rates of speed, controlled by the arm; piano-playing in curves, not straight lines; energized or controlled relaxation, which relieves tension more quickly than exercises for relaxation. Mrs. Murdough traced the development of technique from the days of the spinet and harpsichord to the present time. Mrs. Murdough of course does not claim originality for her ideas, although they are not in general use yet. Mrs. Murdough referred often to Grabill's "Mechanics of Piano Play-

ing" and Tobias Matthay's "Studies in Relaxation."

Conference on Public School Music

The Supervisors of Music in the Public Schools devoted their session to "Musical Ability Tests and Their Use in the Public Schools." Earl K. Hillbrand of Northwestern University demonstrated the use of the Seashore musical ability tests of sense of pitch, sense of intensity, sense of consonance and tonal memory. These tests have become very well known lately. Evanston, Ind., is the pioneer in the practical use of these tests. A survey has been made in the twelve public schools there for two years, and just as the Courtis Arithmetic tests are used by the educational administration, so these musical ability tests have become a part of the series of tests given yearly for mental measurement. The department of education of Northwestern University, through an agreement with the Evanston Board of Education, gives all the educational tests in the public schools. Through the co-operation of Prof. Osbourne McConathy, head of the Department of Public School Music, the results have been used to advantage. A music clinic has also been established. This music clinic is equipped to give all the tests for music ability—about thirty in all. At present Mr. Hillbrand is making a special study of about seventy-five children who are ranked as gifted. They were also given the Binet-Simon intelligence test, and it is an interesting fact that they all proved to have exceptional intelligence.

(Continued on page 31)



HENIOT LEVY

PIANIST

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"Heniot Levy gave an excellent reading of the Schumann fantasias. His playing was poetic and he was in the spirit of the illusive mode of expression characteristic of Schumann. He played a group of his own compositions, as yet in manuscript. To judge by the reception accorded them by the audience, they will not remain long in manuscript form. The first of the two petite valses had to be repeated. It had a fetching lilt to it, for Mr. Levy succeeded in giving a new rhythmic twist even to the old valse form. There was the modern harmonic feeling which yet did not encroach on the free flow of the melody, but only served to give a piquant flavor to the music. As in his composing, so it is in his playing. He seeks to make of the piano an instrument of beauty which shall sing the melody and enrich the background with mellow colors."—KARLETON HACKETT, CHICAGO EVENING POST.

"He thinks about his music, argues himself into an attitude toward each composer and each piece in his bill, and maintains that posture in his performance."—FREDERICK DONAGHEY, CHICAGO DAILY TRIBUNE.

"His program, as is usual at the recitals given by him, was one which offered exceptional opportunity for the forming of a better acquaintance with the bigger works written for this instrument, and all brought for closer study the musical and poetic content of these pieces as presented with the masterful equipment of Mr. Levy's art, and both as to mechanical performance and for musical reading they were played by him with artistic comprehension.

A nocturne and two petite valses, still in manuscript, by the recitalist, proved delightfully graceful as to themes and also as to their settings. They have plenty of melody, though clothed in the modern harmonic weave. Mr. Levy had to repeat the first of the valses."—MAURICE ROSENFELD, CHICAGO DAILY NEWS.

"I heard the talented, respected pianist, Heniot

Levy, in a Beethoven sonata, and the Bach-Busoni Chaconne. The latter was very well played. Mr. Levy was recalled many times after the Chaconne."—HERMAN DEYRIE, CHICAGO EVENING AMERICAN.

"Mr. Levy played with the seriousness and care that we have come to expect from him, and the Schumann seemed to bring out in him a contemplative mood that was both restful and refreshing. Three short pieces of his own were also on the program."—HENRIETTE WEBER, CHICAGO HERALD AND EXAMINER.

"Heniot Levy, a studious, learned and talented Chicago pianist, gave his recital yesterday afternoon. One doubts at times the advisability of playing Schumann, but Mr. Levy played the fantasia, op. 12, with much enthusiasm, and the audience approved of it so heartily that he returned to repeat one of the sections. His own pieces, a nocturne and two valses, showed considerable original imagination, and were played with a high degree of brilliancy."—EDWARD C. MOORE, CHICAGO DAILY JOURNAL.

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which shows again that the musician is of all persons the one with a well-balanced mind.

Many of the children, finding that they have talent, tell what instrument they have long desired to play. The result has been that such children have been entered in violin or piano classes or the band, and financial aid has been secured for the musical education of some highly talented children who could not otherwise have taken up the study of music.

Mr. Hillbrand urged the music supervisors to take charge of a music survey, adjust the curriculum for the introduction of the tests, plan the follow-up work, give individual counsel and possibly more extensive tests and examinations, and adjust groups for instruction in the public schools based on the child's degree of talent.

A scholarly address by D. L. Clippinger, the well-known voice teacher of Chicago, was the important feature of the voice round-table. His subject was "The Business of Voice Teaching." He stated first what constitutes a trained voice: an even scale, a pure *legato* and *sostenuto*; a clear, telling resonance; sympathetic quality; ample power; perfect ease and freedom in production throughout; ability to enunciate distinctly and with ease to the top of the compass; sufficient flexibility to meet all technical demands; an ear sensitive to the finest shades of intonation; an artistic concept or musical taste of the highest possible order.

Mr. Clippinger considers the ear of the teacher the most serious problem. Mr. Clippinger emphasized the point that the teacher does not look at the voice, he listens to it, and that he who bases his teaching on watching the pupil and de-

tecting his mistakes through the eye is engaged in an activity that is mechanical, not musical. He discussed at some length the difference between direct and indirect control and showed why indirect control of the vocal mechanism is the proper way. He also discussed imitation and explained how it could be used to advantage. He declared that physical sensations are unreliable. He considers the standardization of tone quality impossible and undesirable because it destroys individuality, which is the great charm of the voice.

Hold Banquet

A banquet was held at noon at the Delaware Hotel, during which the teachers listened to an informal address by Mrs. F. A. Seiberling of Akron, Ohio, chairman of the Endowment Fund of the National Federation of Musical Clubs. Mrs. Seiberling reviewed the important work already accomplished in the interest of music by this Federation, and outlined the plans for the future. She urged closer co-operation of the state associations of music teachers and the state F. M. C.

Allen Spencer, the eminent pedagogue and pianist of Chicago, conducted the round-table for the piano section on Wednesday afternoon and also gave a helpful talk on "The Trend of Modern Piano Playing." Mr. Spencer believes that the public is demanding and will demand more and more in the future a different attitude on the part of the concert pianist. He must stop showing what he can do and try to show how much he can make his auditors feel. The speaker pointed out that this would influence the teacher and what he must do to meet the situation.

After Mr. Spencer's paper, Mrs. Murchison was requested to talk further along the lines of "Modern Technique." She answered numerous questions and another lively discussion ensued.

The subject under consideration at the afternoon session of Music Supervisors of the Public Schools was "Music Appreciation in the Public Schools." The principal papers were given by Grazella Pulver, representing the Victor Talking Machine Company, on "Material and Methods of Presentation in the Primary Grades," and by Estelle Windhorst of the Columbia Graphophone Company on "The Relation of Music to Story-Telling and to Freehand Drawing."

A conference of the teachers was devoted to discussion of the new state course of study for High Schools, which gives credit for the study of voice, piano and orchestral instruments. Arthur Mason, of Columbus, presided and opened the discussion by a short talk in which he said in substance that the student of the schools is in the future to be either producer or consumer. The former is the patron of concerts and musical activities, the member of choruses, the one who is the inspiration of the leaders in musical life and who makes progress possible; the latter is the one who endeavors to satisfy the demand made by the former. What must the high school provide in its various courses in music? How shall it award its credits? If these credits are based on standards that are recognized generally, the credits will have a distinct value. In some schools credits are allowed for work with outside teachers, under proper restrictions. In order to insure the proper conditions for music to take its equal place, and to have it acknowledged as a necessary part of the equipment of the graduate, it will be necessary for its guardians to standardize the course, outlines and methods, so that like any other thing in life it may be at par in any community.

Sarah McConnell of Muncie then read a paper on "The Examination and Certification of the Private Music Teacher." Miss McConnell covered these points in her discussion, what has been done and what can be done to give credit for music study outside the school-rooms; whether all private teachers should be allowed to give credits for instruction or whether they should first be examined; and whether credits should be given by certified teachers of larger centers to students resident in smaller localities. She urged action by the I. M. T. A. along the lines of standardization.

After these papers one of the most spirited discussions of the entire Convention took place, but as no conclusion could be reached, a committee was appointed to draw up a working plan to present to the Association later.

Allen Spencer, pianist, and Ethel Edith Jones, mezzo-soprano, of Chicago, furnished a delightful close to a strenuous day in their joint recital Wednesday evening. The American composer was conspicuous on this program. Both artists were warmly received.

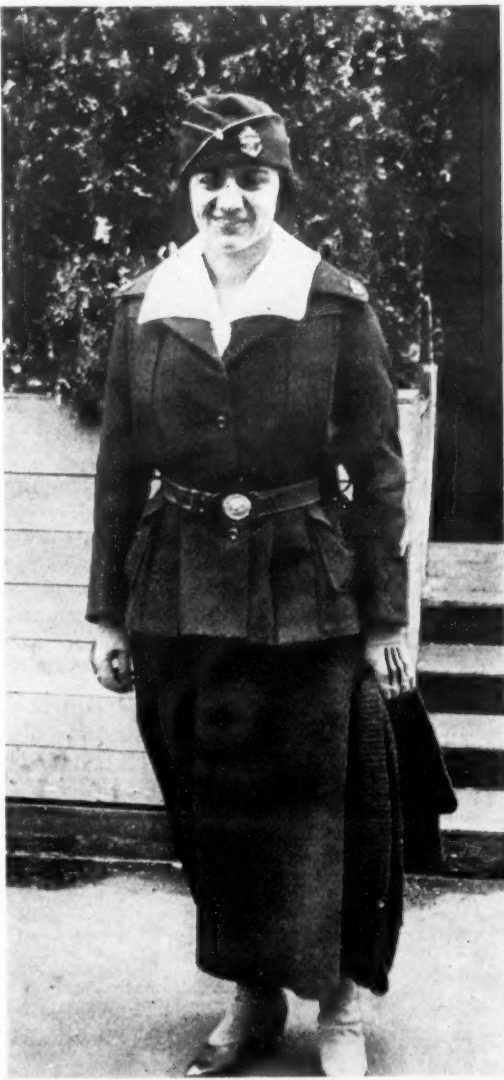
The Closing Day

One of the principal events of Thursday was the Indiana composers' program given in the morning. The composers represented were Van Denman Thompson, organ numbers and songs; P. Marius Paulsen, violin numbers and excerpts from a cantata, "Love Triumphant"; Gaylord Yost, violin numbers; Pasquale Tollarico, piano and violin numbers, and Edna Cogswell Otis, songs. All but the last composer were present and in several instances took part in the program. A feature of this program was the beautiful violin-playing of little Audrey Call, from Marion, Ind.

The Muncie Matinee Music Club furnished a varied and artistic program in the afternoon. Pasquale Tollarico, pianist, and Gaylord Yost, violinist, gave a recital Thursday evening which proved to be a fitting climax to the week's musical events. L. E. A.

CINCINNATI, O.—John A. Hoffmann presented his vocal pupils in a second recital at the Cincinnati Conservatory lately. Among those heard were Lyla Hamilton, Anna Simpson, Melva Clark, Helen Montfort, Ruth Bohlender, Flora Mischler, Louis Johnen and Edward Schmidt, Mrs. Clarence Boyer and Alice Mitchell.

MEMBER OF DAMROSCH FAMILY ENLISTS AS A SELLER OF BONDS



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Mrs. Pleasant Pennington, Daughter of Walter and Niece of Frank Damrosch and Clara Mannes, Selling Bonds on Victory Way

The Damrosch family, which for two generations has upheld a high musical standard in New York City, has shown capability in other directions where energy and devotion are required. The daughters of Dr. Walter Damrosch, conductor and composer, have distinguished themselves during the war by their activities in patriotic lines. Mrs. Pleasant Pennington, the older daughter, is finishing up her good service, as the photograph indicates, by persuading others to "Finish the Job" with Victory bonds.

Ernest Davis Delights Audience of South Dakotans

MADISON, S. D., May 1.—One of the most satisfying and thoroughly enjoyable concerts ever heard in the Madison State Normal School Auditorium was presented last week by Ernest Davis, the tenor. The program included arias and three groups of songs in English. This program gave opportunity for him to display his ability to interpret with rare artistry songs of both the lyric and robust type. Mr. Davis was obliged to add many encores. Lulla Glimme of the Madison Normal music department as accompanist furnished excellent support. A return engagement of this artistic tenor is being arranged. R. H. K.

Godowsky Impresses Spokane

SPOKANE, WASH., April 30.—Leopold Godowsky gave a concert on April 24 at the Lewis and Clark High School Auditorium. The complexity and variety of the compositions gave him opportunity for the fullest display of his extraordinary command of shading and tonal color. The audience, composed mostly of musicians and students, listened with rapt attention. M. S.

DALLAS, TEX.—In the "Palm Garden" of the Adolphus Hotel on April 21-22 three artists appeared in joint recital under auspices of the Dallas Council of Mothers and National Society for Broader Education. The artists were: Imogen Peay, pianist; Constance Alexander, soprano, and Ilya Schkolnik, violinist.

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ATLANTA Constitution

The engagement proved an occasion of genuine and general delight not surpassed by anything put on in Atlanta this Winter.

PORTLAND (MAINE) Eve. Express

It was an unusual feast of music by an unusual combination. Portland was fortunate in hearing the organization last season, and the music commission immediately re-engaged it.

MILWAUKEE Eve. Sentinel

One sometimes longs for adjectives as new and meaningful as the work of the artists they describe.

OMAHA Bee

Some concerts to be properly reviewed should be reviewed by a poet.

DENVER Post

No concert has been more of a success than this. The Trio has established itself here and it is hoped that it will soon return.

SAN FRANCISCO Chronicle

I do not remember when a more satisfying combination of musical sounds has been afforded needy ears than that which greeted a house full of us last night.

SEATTLE Post Intelligencer

It was a notable concert and one which will be difficult to efface in the memory of the hearers.

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CIVIC OPERA MEETS TEST IN WASHINGTON

1,000 Persons Turned Away at
Excellent Performances—
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WASHINGTON, D. C., April 28.—Community Opera in the Capital City has passed the acid test. The people want it: there is sufficient artistic material in the city to present it; and there are enthusiastic backers who will promote the movement. All this was amply demonstrated in the recent performances of "The Bohemian Girl" by the Community Opera Co., when 1000 persons had to be turned away. This shows that the community opera spirit is taking a firm hold of the people. Central High School Auditorium in which the opera was given with a capacity of 2000 was sufficiently large for the purpose, but the season consisted of only two performances and the demand showed that it should have been a week. If those enthusiastic for community opera will help financially, there is every reason why the season should be lengthened to meet the demands, next time.

The entire production of "The Bohemian Girl" deserves the highest com-

mendation. The choruses were precise in their attacks and the volume and ensemble were excellent. The staging and costumes added much to the presentation of Balfe's picturesque and romantic opera. The cast was well selected, and composed of artists from other cities as well as Washington, but all are at present located in the Nation's capital and all offered their talents for the development of the big community spirit. The cast included Gretchen Hood as Arline; Marie Culp as Gypsy Queen; James K. Young as Thaddeus; Lieut. Hollis E. Davenney as Devilshoof; Oliver Mellum as Count Arnheim; Frederick Pratt as Florestin; Walter Matson as Captain of the Guard, and Henrietta Kittridge as Buda.

As director-general Edouard Albion deserves hearty congratulations on so admirable a performance. He was ably assisted by a corps of enthusiastic workers whose combined energies made the success of the opera. Among these were Rollin Bond, as orchestral conductor; Peter Dykema, director of choruses; Dennis Connell, dramatic director; Minnie Hawke, director of ballet; Inez Hogan, chairman of costume committee; lighting, Lewis Barrington; property manager, Hal Farrell; press representative, Jessie MacBride; accompanists, Gertrude McRae and Myrtle V.

Kesheimer; and scenic committee, Walter Hayn, Waldemar Dorfmann and Jerry Farnsworth. The scenes and costumes were especially made for this production and become the property of the Community Opera Company for future productions. The court costumes were furnished by Mrs. R. L. Bear.

The chorus was one hundred strong and was culled from the entire community, occasionally comprising whole families. An orchestra of fifty accompanied the singers and a ballet of thirteen performed the dancing. Organizations and business firms also gave hearty support for the success of the opera. It will be seen that a community spirit pervaded everything and it was because of this community spirit that success was attained.

While the Community Opera is a permanent organization, it is not as yet able to stand alone and so the War Camp Community Service has co-operated to give it financial support. Those connected with the War Camp Community Service also gave time and talents to the enterprise and rehearsal rooms were also provided through this service. In fact the Community Opera Company has been an outgrowth of the Community Service.

In all the pleasure which these performances gave to the people in all this community spirit exhibited, there was only one discordant note, the fact that 1000 could not hear the performance. The plan was to give these absolutely free to the public and a voluntary contribution was taken between the acts. Many people outside were willing to give a nominal sum to hear this opera and many inside came because it was free and gave nothing toward the enterprise. It is believed that a nominal sum for admission should be charged for such productions and still the community spirit would be maintained and the productions

would be given none the less for the people. A goodly sum was collected during these two performances, sufficient to defray the expenses of the production.

Under the management of T. Arthur Smith, Leo Ornstein, pianist, was heard before an enthusiastic audience. He was brilliant in his playing, with a technique that was marvelous in its clarity and limpidness of tone. He offered novelties in his own "Prelude in C sharp minor" and "Impressions of Chinatown," as well as in two Bach-Busoni chorales and the "Irish Reel" and "Danse Negre" of Cyril Scott. Among the larger works which he presented with pianistic skill were the Appassionata Sonata of Beethoven and the Rhapsody No. 13 and Rigoletto Rhapsody by Liszt. His program also included a group of Chopin numbers and the compositions of Debussy and Rachmaninoff. The artist was greeted with unstinted applause and generously added several encores at the end of his concert.

W. H.

Mildred Graham Sings American Works
before Eclectic Club

Mildred Graham, soprano, was soloist on April 30 for the Eclectic Club, at the Waldorf-Astoria. She sang a group of Florence Turner Maley's songs, two of which were in manuscript, and dedicated to Miss Graham. In addition she sang "The Star," by Rogers, "By the Waters of Minnetonka," Lieurance, and the "Morning" of Oley Speaks. She was accompanied by Edith Morgan Savage.

Louis Simmions to Conduct Classes at
Lake Hopatcong This Summer

Louis Simmions, the New York vocal instructor, will this summer conduct his classes at Lake Hopatcong, N. J. The summer course will begin on June 10.

How a British Columbia Musician Helped Fellow War-Prisoners

VICTORIA, B. C., May 3.—One of the outstanding features of the war was the part played by music in keeping up the morale of the armies at the front. Whenever possible and wherever circumstances permitted the soldiers were encouraged to indulge in "sing-songs" and concerts, and the men needed but little encouragement, so glad were they of the opportunity to relieve the tension of emotions keyed to the highest pitch by the strain of war.

Nowhere was music more gladly welcomed than in the various prison camps in which the men of the Allied forces were incarcerated, and the ranks of these prisoners contained many men of high musical attainments. One of the most interesting of these cases is that of Lieut. Paul Edmonds, R. A. F., from this Province, British Columbia.

Prior to enlisting Lieut. Edmonds was a teacher of singing and a vocalist of distinction. He was chosen to accompany Tetrassini on her 1909 tour. He went with the first Canadian contingent, as a private, overseas, afterward obtaining his commission in the Imperial Army. He volunteered for India, thence to Mesopotamia, and was finally captured at Kiel. At the prison camp of Gongad his qualities as a musician soon shone out, and he was kept

busy organizing choirs, writing anthems and part songs, etc., thus rescuing his companions from the deadly depression of a prison camp. Those of his fellow prisoners who could find suitable poems out of the camp library never hesitated to bring them to the notice of their leader, and one of his first secular efforts was Kipling's "Hymn to Mithras" in three parts. It will easily be seen that Lieutenant Edmonds had no easy task, as the choir consisted chiefly of baritones, and many unused to singing a part or reading music. But before long the choir had a repertoire of over twenty part-songs, all written by the Lieutenant and the only instruments in the camp consisted of two violins and a one-keyed flute. Another song written—a very popular one—was Kipling's "Rimini, Marching Song of the Romans," which was accompanied by the two violins, the flute, a home-made kettle-drum and a copper bath, the composition ending, to the great delight of all, with a stirring roll on the copper bath. The drum sticks were ingeniously fashioned from a swagger cane cut in halves, and bound with cloth.

Lieutenant Edmonds has written several sketches, a cantata, an operatic scena comedy and other compositions. Nine of his part-songs, as yet unpublished, were recently sung by the Gongad prisoners of war choir under their conductor, Lieutenant Edmonds, at the Aeolian Hall, London. These had all been written on writing paper with a mapping pen.

G. J. D.



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BURLEIGH PLAYS OWN PIECES FOR VIOLIN

Cecil Burleigh, Violinist. Recital, Afternoon, April 28. Brinckerhoff Theater, Barnard College, Columbia University. Rodney Saylor at the Piano. The Program:

Cecil Burleigh, "Snow-bound"; From Six Winter Evening Tales, "Eventide," "Old Bruin," "The Village Dance"; "At the Brookside," "To the Prairie," "Coloring," "The Fishermen"; Second Concerto; From Five Indian Sketches, "Legend," "To the Warriors," "From a Wigwam," "Sun Dance."

The gifted young composer-violinist, Cecil Burleigh, who, in our opinion, has the distinction of writing the best violin music of any contemporary native composer, presented the above program of his works in New York last Monday and had a distinguished success before an interested audience. As interpreter of his own music Mr. Burleigh has the advantages and handicaps that this procedure always entails. He has in his performance of them the intimate quality, the authentic tempo, the personal note that are his and only his; he has a tone of sweetness, not large, though his instrument is partly responsible for that, and a fluent technique. He has not the *bravura* technique that some of his brilliant pieces call for, nor the detached style, which several of the less subjective works demand.

And with all these things considered as factors it may be said that the recital he gave the other day was one of high merit, a recital that presented his lovely gift in a most favorable light and won him earnest approval from his hearers. Mr. Burleigh is an artist of sincerity, a musician of modest demeanor. His work deserves high praise as the expression of one of the purest creative minds in this land, a creative mind that is neither revolutionary nor reactionary but that prefers to express itself as it is moved to by the poetic subject in hand.

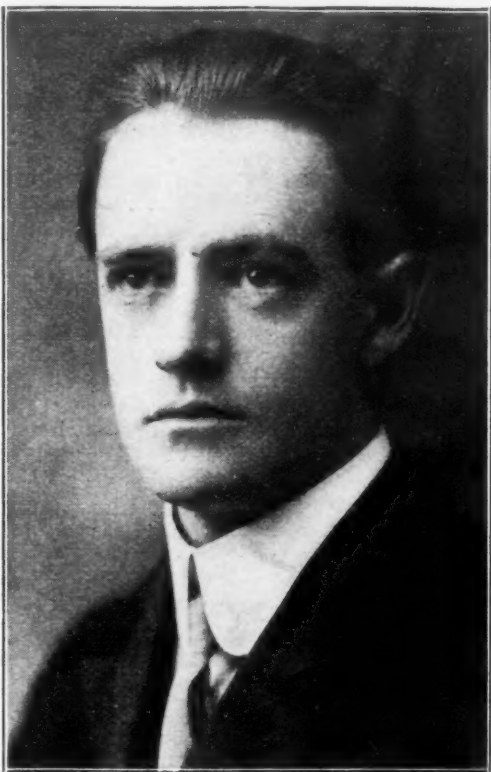
The Second Concerto, which the composer explained was Indian in the character of its themes, is a well-knit work of medium proportions; the three movements are to the point, the themes are clear and vital, and there is a good deal of it that is haunting in character, such as the theme of the brief second movement.

As for the shorter pieces and "Snow-bound," what shall we say about them that we have not said in our reviews of them when they appeared from their publishers? "Snow-bound" is a lovely series of three tone-pictures after Whittier and

the other short pieces are tone-sketches that stand unrivalled in contemporary violin literature. Mr. Burleigh was encored and added two others, "Hills" and "Fairyland." In Mr. Saylor he had an accompanist of noteworthy skill and musical sympathy.

Before the recital began, Professor Walter Henry Hall of the University faculty introduced the composer in some brief comments. A. W. K.

GEORGE F. BOYLE COMPOSER-PIANIST TO TOUR COUNTRY



George F. Boyle, Distinguished Pianist and Composer of Baltimore

BALTIMORE, MD., April 30.—Arrangements have been completed to have George F. Boyle, pianist, of this city, give a series of recitals and make several appearances with orchestra next season. Frederick R. Huber, manager of the Baltimore Symphony Orchestra, is arranging a tour for Mr. Boyle that will take him to various sections of the country. Mr. Boyle has toured Great Britain, Holland and Germany.

Besides making an enviable reputation for himself as a concert pianist, he has had success as a composer. His concerto, played by Ernest Hutcheson at the Worcester Festival a few years ago, scored an immediate hit. The concerto has been played by Arthur Shattuck both in this country and abroad. Mr. Boyle's Symphonic Fantasia, played by the New York Symphony under Walter Damrosch in New York, and by the Baltimore Symphony Orchestra under Gustav Strube in Baltimore, made a particular impression not only on the critics, who spoke of it

Urges Artists to Include Philippines in Their Tours

MANILA, P. I., March 25.—Little as one hears of the Philippine Islands, it is yet surprising, and agreeably surprising, how widely classical music is known in these islands, so far away from Occidental civilization. There music is not Oriental, as it is in the other Far-Eastern countries. The islands were under the control of the Spaniards for over three centuries, and consequently it is natural that they should patronize Occidental music. The Filipinos are very musical; they love the classics, operas and similar music. Such operas as "Lucia," "La Bohème," "Pagliacci," "Il Trovatore," "Tosca," "Traviata," "Giocconda," "Barber of Seville," "Cavalleria Rusticana," "Rigoletto," "Carmen," "Aida," "Norma," "Tannhäuser," and compositions of such masters as Mendelssohn, Schubert, Wagner and Schumann are popular and much appreciated here.

American music is also gradually being introduced. This is only right, as the Philippine Islands are now and have been for twenty years in the hands of America. Manila, the "Pearl of the Orient,"

the only American city in the Orient, with a population of 300,000, is the center of musical life in the Far East. Within a short time the works of such American composers as MacDowell, Fay Foster, Hallet Gilberté, Claude Warford, Burleigh, Spross, Mana-Zucca and others will become widely known here. Anything that is classical is always welcomed by the natives, and the public schools, with the aid of the Conservatory of Music of the University of the Philippines, will be instrumental in introducing American music.

The geographical position of the Philippines tends to keep prominent artists from coming to them, but should these artists wish to find the most appreciative people they should go to the trouble of making Manila their port of call if they are ever in the Orient. The people here are very anxious to hear good musicians and are only too ready to pay opera prices for a concert or recital. Artists touring in the Islands will thus find that their visit will be well worth while financially. J. E. CERVERÓ.

in the highest terms of praise, but also on the musically uninitiated, who received it with the utmost enthusiasm.

OLIVE NEVIN IN CANADA

Makes Dominion Début in Hamilton with Successful and Unique Program

HAMILTON, ONT., April 25.—A large crowd filled the assembly-room at the Royal Connaught Hotel to welcome Olive Nevin to the Canadian field of concert activities. Miss Nevin had her program arranged in unique groupings, the first headed "Old Melodies" and comprising rare old Italian, French and English airs, which, as the singer characteristically said, she had tried out many times to know if people really liked to hear them or not.

Then came "Songs from Other Nations." This group included Russian, Eastern, Italian, Norwegian, Polish and French numbers, nearly all of which, to the delight of her hearers, were given in Miss Nevin's own delightfully clear English. Next came a group "From a Canadian." The Canadian in question proved to be Gena Branscombe. These songs were "Three Mystic Ships," "Wings," "The Morning Wind" and "A Lovely Maiden Roaming." The last group Miss Nevin gave was "From an American," Ethelbert Nevin.

The program proved highly successful. Miss Nevin led the audience in "God Save the King" as a sign that there were to be no more encores. She was at once engaged to visit Hamilton again in the fall.

For accompanist, Miss Nevin had Lillian Gearhart of Buffalo. They became friends last summer at the Roycroft convention, and their fine co-operation is delightful.

MME. HOMER IN WICHITA

Metropolitan Contralto's Recital Ends Municipal Concert Series

WICHITA, KAN., April 28.—The last of this season's Artist Municipal Concert Series was given on April 26 at the Forum by Louise Homer, with Mrs. Edwin Lapham at the piano. Mme. Homer made many friends here on her former visit and added crowds of others on this occasion. She was in fine voice, and her singing and interpretations elicited warm commendation. Opening her program with Beethoven's stately and solemn "God in Nature," she sang Handel's "He Shall Feed His Flock" and Bach's "My Heart Ever Faithful." At the conclusion of this group she gave Handel's Largo as an encore. Her second group consisted of Saint-Saëns's "My Heart at Thy Sweet Voice" and a Gavotte, "Tis I, All Is Now Broken," from "Mignon," which was followed by

CLEMENTINE DeVERE Prima Donna Soprano Covent Garden, London Metropolitan Co., N. Y. Concert—Opera—Instruction 57 WEST 58th STREET

an encore, "Still as the Night," by Bohm. It was particularly refreshing to note the goodly array of American composers on the program. Five numbers by the contralto's husband were given. Mme. Homer was enthusiastically recalled at the end of each group. T. L. K.

Sophie Braslau Closes Concert Series in Troy, N. Y.

TROY, N. Y., April 25.—Sophie Braslau, contralto, gave an enjoyable concert last night in Music Hall, the fourth and closing event of the Chromatic Club concert series. Her five song groups were marked by genuine simplicity, yet in some of the numbers her impassioned feeling stirred the emotions of her audience. The big number was the "Robin Woman's Song" from Cadman's "Shanewis," in which she first appeared as a member of the Metropolitan Opera company. The lament, "Che farò senza Euridice," of Gluck, opened the program and was followed by the familiar drinking song from "Lucrezia Borgia." Other delightful selections were the "Arabian" song by Godard, and "Eili, Eili." The sustained style of musical utterance received its loftiest expression in the aria from "Semiramide." Miss Braslau graciously complied with encores to the demonstrations of approval. W. A. H.

GREENSBURG, PA.—The choir of the First Presbyterian Church, Gordon Balck Nevin, organist and director, composed of thirty voices, presented "The Paschal Victor," an Easter cantata, on April 20. The assisting soloists on the occasion were Willa A. Rhodes, Pittsburgh, tenor, and John A. Roberts, Pittsburgh, baritone.

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No Danger of Ennui in Mexico Judging by Namara's Account

AN interesting account of conditions in Mexico City is furnished in a letter just received by Guy Bolton, the playwright, from Marguerite Namara (Mrs. Guy Bolton), prima donna of the Chicago Opera Association, now singing together with Raisa and Ruffo in the Rivero Opera Season at Mexico City.

Mme. Namara says that from the time she left American soil at Laredo life has been as interesting and colorful as a performance of "Carmen," in which opera, by the way, she made her debut there, singing before 25,000 Mexicans in the great Bull Ring.

"There was a detachment of soldiers," she writes, "on the front of our train and another on the back with a machine gun mounted on the truck in which they rode. The doors leading to the platforms of the cars are all provided with heavy fastenings, and these are kept securely locked through practically the en-

tire journey. When we arrived at an eating station the soldiers all followed us into the dining room and remained there until we had finished the meal—then formed a cordon and escorted us back to our car.

"It appears that the railroad company doesn't want it to become generally known that the trip is so hazardous, and I must say that they take every precaution. The night was the worst time. They kept on stopping the train every fifty miles and 'phoning ahead to see if the bandits were on the tracks. You can imagine the sensation of being waked up by a sudden jolt under these circumstances. One of the soldiers told us that there was a band of 500 bandits known to be in the neighborhood, and three days before we came through the train had been held up and robbed.

"A friend had very kindly attended to getting me a drawing room from Laredo to Mexico City, but this would have necessitated my staying over another night in a dreadful hotel, so I accepted an offer to share a drawing room with Mme. Besanzoni, the new contralto who is coming to the Metropolitan Opera next season, and is also singing down here. She has a glorious contralto voice of exquisite timbre and is a genuine artist.

"I had a gathering of friends to meet me at the station, and they gave me a great reception. They actually had a band there and an open carriage filled with flowers, and my trunks were carried up to the house on the backs of some brawny peons. I must say I felt most regal and the brilliant sunshine and the lovely Spanish architecture and the great girdle of mountains made a very colorful setting for my little pageant.

"I have taken a charming house—the hotels are quite impossible. All around the house and gardens there is a high wall surmounted by spikes and the doors are all iron-grated and we keep them locked night and day. You see, the place is really in a dreadful condition—not a day passes without shootings in some part of the city, and no attempt seems to be even made to capture and punish the criminals.

"Just imagine, a week before I came down our friend, Mr. Adams's chauffeur, was stopped by two thugs just outside the city and told to dismount, whereupon one of them mounted the driver's seat while the other climbed inside and lighted a cigarette. Up to this time no trace has been found of the car. They tell me there is a thieves' market here where stolen goods are sold quite openly—so at least you stand a fair chance of buying back your belongings if the thieves should get them.

"I am to begin my season on Easter Sunday, singing *Micaela* in 'Carmen.' It is an all-star cast, being the big gala Easter performance, and will be held in the Bull Ring. After that I am to do *Nedda* in 'Pagliacci' and *Mimi* in 'Bohème.' The people here are wonderful music-lovers and I know I am going to enjoy singing for them. With all the drawbacks and dangers, I must say I love Mexico.

"P. S.—I carry a revolver and sleep with it beside my bed. It's a thrilling life being a Mexican prima donna!"

Christine Langenhan in Successful Appearance in Augusta

AUGUSTA, GA., April 30.—Christine Langenhan, dramatic soprano, met with great success in her appearance last evening in recital before the Haines Normal and Industrial Institute. An audience of more than 2000 crowded the auditorium to hear the program, in which Mme. Langenhan displayed a voice of fine quality and a dignified and dramatic sense. She was obliged to respond with many extras.

Her program included Handel's "O Had I Jubal's Lyre," songs in English by Metcalf, Housman, Kramer, Vanderpool, Barbour, Blair, Rungee, di Noguera, Cadman, Burleigh, Clutsam, Reddick, Leoni and Roma. In French she sang

admirably the aria "Connais tu le Pays" from Thomas's "Mignon," and songs by Massenet and Delibes; in Italian the familiar aria from "Cavalleria," Dvorak's "Songs My Mother Taught Me" in Bohemian, a Gretchaninoff song in Russian and a Swedish folksong. The Dvorak song was repeated and given in English the second time.

EASTON APPLAUDS SINGERS

Barbara Maurel and Charles Harrison
Heard—Club Presents Chorus

EASTON, PA., May 1.—Charles Harrison, tenor, and Barbara Maurel, mezzo-soprano, on April 28 gave a joint recital before an audience of High School pupils of the senior class at the Orpheum Theater. The concert deserved better patronage for the artists are of high order and gave evident satisfaction. Mr. Harrison gave an interpretation of the Ward-Stephens song, "Christ in Flanders," in which he rose to artistic heights. His singing of "Eleanore," by Coleridge-Taylor, was also effective. Miss Maurel is a temperamental singer with an excellent lower voice and a middle register of undeniable beauty. Frederick Bristol was a sympathetic accompanist.

The chorus of the Woman's Club gave an open evening for its friends at the March School Building recently. The members of the chorus are under the direction of Mrs. George C. Macan, and they show the results of efficient leadership. Their program included that popular song of Harvey Lohr, "Where My Caravan Has Rested." Of great novelty was the playing of the "Toy" Symphony of Haydn, which was charming. The singing of the "Gypsy Song" by Dvorak and "Autumn" by Sokoloff was particularly good. The tone quality was pure and the parts well balanced, a notable feature in women's choruses. A setting of the "Romance" of Debussy was the best number. In it fine shading and expression was in evidence.

The work of the club is highly commendable, for it fosters directly and indirectly the culture of music in the community.

Mrs. Harlan Woehrle assisted with a Meyerbeer aria and a group of songs. Thomas Achenbach and John Detwiler, violinists, added a group. E. D. L.

San Diego Club Presents Gotthelf and Hubbard in Concert

SAN DIEGO, CAL., April 24.—Claude Gotthelf and Havrah Hubbard appeared before the Amphion Club on April 24 in their operatic concert on the "Jewels of the Madonna."

The sunrise Easter service at Mount Helix, on the outskirts of the city, was probably the most impressive feature of the day. The service was under the auspices of the United Church. The musical numbers were under the direction of Wallace Moody. The choir of St. Joseph's Church had special soloists for its musical programs on Good Friday and Easter under the direction of Royal A. Brown, organist. W. F. R.

Bauer to Open the Detroit Symphony Season in Fall

Harold Bauer has been engaged as soloist for the first pair of concerts of the Detroit Symphony Orchestra, which Ossip Gabrilowitsch will again conduct next season. During the past season Mr. Bauer has been heard with the Boston, Chicago, Philadelphia and Cincinnati Symphonies as well as with the New York Symphony and New York Philharmonic. Quite apart from his out-of-town engagements, which took him as far South as Georgia and as far West as Wisconsin, he has given three New York recitals and appeared jointly with Jacques Thibaud in three Beethoven sonata programs.

D. W. Miller's Oratorio "Israel"

CINCINNATI, May 2.—In the campaign for featuring American-made music Geo. A. Leighton, of the Cincinnati Conservatory, and organist of the First Unitarian Church of Cincinnati, may be commended for having his choir sing extracts from

the oratorio of D. W. Miller called "Israel." This was first produced about forty years ago, but though highly praised by the best authorities has not often been heard. This is partly due to the fact that but a limited edition was ever printed, and no copies can be had except from the composer. In other words, it has never been published. It has attractions for an audience which filled the halls when given, and many requests have been made to give it again. But so far only extracts by a church choir here and there have been given. There are not enough copies available now for a chorus. Here is a chance for some publisher inclined to push the American composer to the fore. Mr. Miller is 100 per cent American. He resides at Norwood, O.

LAWRENCE, MASS.—The choir of All Saints' Episcopal Church, Methuen, gave, under the direction of Charles E. Naylor, the Steiner cantata, "Crucifixion," recently. The solo parts were sung by Cyrus Robert Shaw, tenor, and Mr. Bottomley and Mr. Grenville, basses.

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Woodstock Trio to Be Launched Into Recital Field by Anderson



The Woodstock Trio, Which Is to Enter the Recital Field Under the Direction of Walter Anderson

The artistic atmosphere of the music colony of Woodstock, N. Y., is responsible for the organization of the trio which now bears its name and which is made up of Lisbet Hoffmann, pianist; Hans Meyer, violinist, and James Gordon,

cellist. Though organized a few years ago, this trio waited until a good ensemble had been established and an extensive repertoire acquired before arranging for management. Walter Anderson is arranging bookings for this attraction for the coming season.

REIMHERR GIVES RECITAL

Young Tenor's Second N. Y. Recital of the Season Proves His Worth

George Reimherr, tenor, gave his second New York recital of the season at the Princess Theater on Sunday evening, April 27. The young tenor had an audience of good size and was received with hearty approval. His singing was excellent and he again proved himself an artist of fine promise. His program was unconventional, containing a group of American songs first, followed by Handel and Mercadente numbers. There were songs by Haile, Mana-Zucca, Forsyth, Frederick W. Vanderpool's manuscript "Love Will Die," and Warford's "Unsun-dered." A group of Norwegian, Arabian, Bulgarian and Dutch folk songs was of great interest, and the final five songs, including H. F. Gilbert's "The Owl," Romilli's "Break, Break, Break," Cecil Forsyth's "A Masque," Arnold Volpe's "A Dream" and Emil Breitenfeld's "Even as the Wind Comes," made a fitting closing group. Mr. Reimherr was encored after his various groups: Frank Braun was an able accompanist for the singer.

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PUPILS OF WITHERSPOON HEARD IN RECITAL

Program at Chalif's Marks Appearance
Both of Younger and Professional
Students of Vocal Teacher

An informal musicale was given on Wednesday evening, April 30, at Chalif Hall, New York, by pupils of the Witherspoon studios before an audience that filled the auditorium completely. On this occasion Mr. Witherspoon presented a number of his younger pupils, who had not appeared in public before, as well as his professional pupils, whose work is familiar in the concert field. Of the former there were Mildred Steele, soprano, who sang Mendelssohn's "Oh, for the Wings of a Dove"; Ruth Stein, who sang Handel's "Verdi Prati"; Elsa Riefflin, Bach's "My Heart Ever Faithful"; Agnes Neudorff, Handel's "Angels Ever Bright and Fair"; Mata Heineman the aria from Goring-Thomas's "Nadeschda"; Sallie Keith, two Walter Morse Rummel songs, "Across the Hills" and "Ecstasy," and Mrs. Mary Jackson, Fauré's "Les Berceaux" and Horsman's "The Bird of the Wilderness." There were points of interest in these performances, and there was cordial applause for the singers at the close of their offerings.

James Price, tenor, and John Quine, baritone, both gifted young singers in the concert field, sang the duet from the third act of Puccini's "Bohème," followed by Elizabeth Bonner, contralto, in the aria "Amour, viens aider" from Saint-Saëns's "Samson and Delilah." A surprise came in the performance of Ellen Rumsey, a young and charming contralto, who sang the aria "Connais tu le Pays" from Thomas's "Mignon" with lovely tone, artistic feeling and an attention to detail, wholly arresting in a young singer. She had an ovation, adding an extra in Gounod's Serenade, which she sang with similar charm and finish.

Here is an artist whose work will bear watching. Calvin Cox, tenor, sang an aria from Mehul's "Joseph in Egypt"; Mrs. Gertrude Wieder, contralto, the "Voce di Donna" from "Gioconda," and Walter Greene, baritone, scored in an aria from Diaz's "La Coupe du Roi de Thule." Dicie Howell was heard in the aria "Plus grand dans son obscurité" from Gounod's "Queen of Sheba," revealing a voice of individual quality and much authoritative delivery. She was encored, singing Kriens's "Meadow Daisies" delightfully.

A tenor of unusual promise is Josef Shlisky, who sang the "O Paradiso" aria from "L'Africaine," and was so successful in it that he had to sing an encore, adding Manney's "Consecration." Excellent work was done by Amy Ellerman, contralto, in the familiar aria from Tchaikovsky's "Joan of Arc," followed by Mr. Quine, who covered himself with glory in the aria from Massenet's "King of Lahore." After it he had to give an encore. Fay Ingram, a coloratura soprano, sang the "Uno voce poco fa" air from "The Barber of Seville," and as an extra she gave, like a full-fledged coloratura prima, "Home, Sweet Home." The singing of Mr. Price in the famous air, "Ah, Moon of My Delight," from Lehmann's "Persian Garden," was wholly admirable and he had to sing an encore, giving Glen's "Twilight," a bit of quiet singing that revealed his pronounced skill. The program closed with the duet from Thomas's "Hamlet," sung by Miss Howell and Mr. Greene in spirited style. Four accompanists presided at the piano, some of whose names appeared on the program, while others did not. The work of none of them was of sufficient worth to call for mention in a report of the evening's excellences. A. W. K.

BEULAH BEACH IN OPERA

Soprano Appears with the Aborn Company in Brooklyn in Two Leading Roles

Beulah Beach, New York soprano, scored at her recent appearance with the Aborn Opera Company in Brooklyn. Miss Beach sang the principal soprano rôle in "Il Trovatore" April 30, on the evening of May 3, and in "Traviata" on the afternoon of the same date.

Other engagements included the concert of the Music Settlement School in New York on May 4, where she was heard as soloist.

Her program comprised works of Gounod, Hahn, Bachelet, Vidal, Carpenter, Rogers, Clutcam, Spross, Hageman and Lehman, all of which she sang charmingly.

National anthems of Italy, Belgium, America, England and France were among the outstanding features of her offerings.

Martha Falls Mayer provided sterling accompaniments.

Mayo Wadler to Play American Compositions for Cuban Audiences

The young American violinist, Mayo Wadler, sailed from New York last Saturday for Cuba, where he will give a series of recitals under the auspices of the Pro Arte Societé of Havana. An important feature of Mr. Wadler's programs will be the music of American composers, which has played a prominent part in his programs this season. He will introduce to Cuban audiences compositions by Cecil Burleigh, Albert Stoessel, Marion Bauer and Clarence Cameron White. Sailing with Mayo Wadler was his accompanist, Gordon Hampson.



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Critics Unanimous
in Praise of His
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Recital in St. Louis

Shirley Brooks in St. Louis STAR:

"Gusikoff has been heard many times in St. Louis, but at no time did he prove his virtuosity as yesterday. His phrasing was exquisite in the adagio movement of this concerto (Bruch) and the appealing melody was brought out with the highest artistic interpretation."

Albert C. Wegman in St. Louis TIMES:

"Our concertmaster (Mr. Gusikoff) invited still further comparison with Jascha Heifetz, by adding the Auer arrangement of a Chopin Nocturne to meet the demand for more. He played with rare brilliancy and sureness and once more lived up to all the fine things said about his work."

Richard Spamer in St. Louis GLOBE-DEMOCRAT:

"Gusikoff's playing of one of the most perfect of Bruch's concertos (No. 1 in G minor), a piece of resistance with most virtuosity, and a work of most solid musicianship was undeniably beautiful. The concertmaster's facile execution was little short of remarkable."

Herbert W. Cost in MUSICAL AMERICA:

"Following this came a most beautiful rendition of the Bruch Concerto, No. 1, in G minor, by Mr. Gusikoff, who possesses as fine a tone as many of the virtuosi who are more renowned. He is possessed with an unusually clean-cut technique, a world of temperament and excellent musicianship."

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Canada's Week of Music Rallies Toronto Forces

Grainger and Paulist Choristers Attract Large Audience—To Establish Musical Fund in Honor of Dr. Torrington's Memory.

TORONTO, April 26.—Toronto played its full part in Canada's Music Week from April 21 to 28, in presenting good music to the public and in this way fostering a greater interest in it. Local music firms used big space in the local papers to inspire the public to a greater appreciation of music. The week was started in a fitting manner by the giving of excellent music in the city churches on Easter.

At Massey Hall on Easter Monday the Festival of the Lilies was presented under the auspices of the Methodist Union of Toronto. Seven hundred children took part in the songs under the direction of Llew Rees. Two outstanding numbers were the Easter hymn, "Christ the Lord Is Risen To-day" and "O Canada." Harry Meade played three xylophone solos, and the Royal Grenadiers Band contributed both solos and accompaniments. There was a large attendance.

Again on Wednesday choruses of children were heard to good effect at the reception to the Third and Fourth Battalions, which received one of the biggest civic receptions yet tendered to returning troops. At Queen's Park 300 children sang, with Miss Baskerville conducting. At the University Stadium, where the troops were dismissed, the school children gave a splendid program of patriotic songs under the leadership of Llew Rees.

During the week some of the local music houses presented free recitals. The idea was to impress the public with the great value of music as an intimate part of every-day life. One firm, the R.

S. Williams Company, gave a recital daily during the week. They presented Ernest Caldwell, baritone; Ben Hokea, Hawaiian instrumentalist, and Percy Sky, violinist.

An outstanding feature of the Easter music presented in the local churches was its atmosphere of triumph and thanksgiving. The musical portions of the liturgy and the anthems were features at St. James Cathedral. At Matins, Dr. Albert Ham played as the opening voluntaries "Easter Offertoire," Masterman, and "Matin Song," Strelezki. The anthems, Hallelujah Chorus, Handel, and "Break Forth Into Joy," Barnby, were most ably given by the choir. At the evening service, Gounod's "Magnificat" and Langdon's "Nunc Dimittis" were sung, and the anthem was "As It Began to Dawn."

At Trinity Methodist Church an elaborate musical service was held. In the morning the anthem, "As It Began to Dawn," was sung, and Irene Symons and Mrs. G. H. Scott contributed solos. In the evening the choir sang two anthems. Arthur Blight was heard in Grainger's "Hosanna" and J. Riley Hallman in Mendelssohn's "The Sorrows of Death," while the Trinity Quartet sang Stainer's "God So Loved the World."

Under the direction of Donald C. MacGregor, the choir of the Bathurst Street Methodist Church, sang several numbers from well-known oratorios.

There was good music at the Bond Street Congregational Church in which the soloists were Florence MacNair, Gwynold Osborne, Helen Millar (violinist), William McCraig, Edward L. Crawford, and W. L. Plant, cornetist. Ernest E. Pridham was at the organ.

A choir of seventy voices contributed an appropriate program at the Timothy Eaton Memorial Church with Mrs. Eileen Millett Low, Sadie Duncan, Frederick Stanger and Gilbert Hart as soloists.

Under the direction of G. D. Atkinson, the choir of the Sherbourne Street Methodist Church sang the Easter cantata, "Messiah Victorious," in the morning. The words were selected by the Rev. J. M. Farrar, D. D., and the music composed by William G. Hammond.

A capacity audience greeted the Paulist Choristers under Father Finn at Massey Hall on April 23. The program, which was well received, included both sacred and secular numbers, and so great was the applause that several extras were given. The choir was heard at its best in the Bach "Sing Ye to the Lord," and also gave an excellent performance of the "Inflammatus" from Rossini's "Stabat Mater." The first two verses of "An Indian Lullaby" by Dr. Vogt of Toronto, were also sung. A special demonstration fell to the lot of Arthur George, formerly of Toronto, who possesses a rich baritone voice and sang "Caro Mio Ben" in excellent style.

Percy Grainger, pianist, gave an interesting program at Massey Hall on April 24 and was well received. After the sections devoted to Bach, Grieg and Chopin, he played a group of his own compositions.

A piano recital was given at the Canadian Academy of Music by Edith Buckley with the assistance of Kathleen Hungerford, mezzo-soprano, and Helen Hunt, violinist. Miss Buckley belongs to the Academy faculty.

Albert Downing has been appointed tenor soloist of Zion Presbyterian Church, Brantford, Ont.

Kathleen Parlow, the Canadian violinist, who has appeared in London during the past winter in a number of chamber music concerts, will make a Scandinavian tour next season and will also play in Holland and Switzerland.

During the Festival of the Lilies at Massey Hall on April 21, Llew Rees, leader of the children's choir, was presented with a case of sterling silver cutlery as a mark of appreciation.

The movement inaugurated by the Alumni of the Toronto College of Music for founding a memorial of a permanent and practical character to per-

petuate the name of the late Dr. F. H. Torrington, who did so much for the cause of music in Toronto, is taking definite shape. At a well-attended meeting of musical leaders on Tuesday last it was decided to go ahead with the project and to appeal to music-lovers in the city to subscribe to a memorial fund. The object aimed at is the establishment of a chair or scholarship in music at the University here. Peter C. Kennedy, Dr. Albert Ham, Frank S. Welsman, W. G. Fairclough, Arthur Bruce, W. J. McNally, Mrs. Mallon and Mrs. Simpson were appointed to membership in a committee to promote the project.

W. J. B.

ROCKFORD APPLAUDS ARTISTS

Werrenrath and the French Army Band Appear in Concerts

ROCKFORD, ILL., April 25.—Reinald Werrenrath, baritone, gave a recital as the last event in the series of concerts sponsored by the Rockford Mendelssohn Club on the evening of April 23 at Shrine Temple. He was heard by an audience of 2000. His program comprised oratorical and operatic numbers and French, Italian and English songs. Among his encore numbers was a patriotic song, the musical setting by Harry Spier, Mr. Werrenrath's accompanist. The song was enthusiastically received.

While in Rockford, Mr. Werrenrath and his accompanist visited Camp Grant and gave a concert for the convalescent wounded soldiers there.

The French Army Band, Capt. Fernand Pollain, conductor, gave a concert April 17 at Shrine Temple. It was a revelation to the audience in the possibilities of band music. The players were given an ovation for their splendid performance. The soloists were Alexandre De Brulle, violinist, and Georges Truc, pianist, both of whom were obliged to respond to a number of encores. The concert was under the auspices of the Chamber of Commerce.

H. F.

Rosita Renard and Arthur Hackett Fascinate Lock Haven, Pa.

LOCK HAVEN, PA., April 26.—Under the local management of H. S. Krape, Williamsport, Pa., Rosita Renard, pianist; Arthur Hackett, tenor, with Carl Lamson as accompanist, appeared in a pleasing recital in the chapel of the Central State Normal School April 25. The equal of Miss Renard's playing has never been heard here. From the first her mastery of her instrument was manifest, fascinating her auditors with her flashing, brilliant style, her technical accuracy and temperamental warmth. While every number was played with facility and charm, her performance of the Liszt Hungarian Rhapsodie No. 11 won a great storm of applause. The solos of Mr. Hackett were superb. His distinct enunciation, genial spirit, faultless interpretation and high tones of crystal purity won instant favor.

Mr. Lamson was an admirable accompanist.

O. S. M.

Borghild Braastad Sings in New York for Tennessee Society

Borghild Braastad, Norwegian soprano, sang on April 20 for the Tennessee Society at the Hotel McAlpin. Her offerings, in which she was welcomed, included the aria "Vissi d'arte," from Puccini's "Tosca"; Hageman's "Do Not Go My Love," Leoni's "The Brownies," Vanderpool's "I Did Not Know," Worrell's "Song of the Chimes" and Brewer's "The Fairy Pipers." George Roberts played her accompaniments excellently.

Boston Sextet Club Delights Canton

CANTON, OHIO, April 28.—The Boston Sextet Club recently had great success, appearing in "The Seven Last Words," Dubois, on April 16, 17 and 18 and assisting in the performance of Guilman's "Messe Solennelle" on Sunday morning, April 20, in St. Peter's Church, and giving its own concert program, assisted by its regular soprano Louise Reynolds, on Sunday evening April 20. Each performance was enjoyed by an audience of about 1000.

DETROIT.—A musicale for the benefit of the MacDowell Memorial Fund was given by the Students' League of the Tuesday Musicales, April 26, at the Twentieth Century Club. An attractive program was presented by Katherine Bruce Helen Marting, Marguerite Strachan Gladys Luloff, Janet Ives, Priscilla Dillaway, Margaret Kirchgessner, Florence Paddock and Tillie Garvett.

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BOOKS VIEWED AND REVIEWED

Just at this time, when the attention of the public in general and of musicians in particular has been directed toward the Boston Symphony's change in leaders, especial interest attaches to "Musings and Memories of a Musician,"* by Sir George Henschel, first conductor of the Boston organization, and founder of the London Symphony Concerts. His Boston experiences form, it is true, but an episode in a long and interesting career, but the episode is an important one, and told in an arresting manner. Indeed, the entire book is rich in anecdotes and bits of description to a degree that makes choice among them difficult.

Evidently Henschel did not belong to the type of the musician who lets the circle of his artistic interests narrow his life. He not only met but enjoyed meeting all sorts of people; not only enjoyed meeting but gained the lasting friendship of men great in widely different ways. The man who could have intimate friendship with such diverse types as Joachim, Brahms, Henry Irving, Frederick Leighton, Robert Browning, Henry Lee Higginson and Henry James, must have been himself a man of no uncommon versatility; one, as well, who had within himself the qualities that make for good friendship.

Sir George Henschel was born in 1850 at Breslau in Silesia, of that "sturdy middle class" now rapidly becoming as extinct as the dodo, there and elsewhere. His father and mother had a deep love for music; at five the boy began his study of the piano at the Wandelt school, from whose individual system the pupils learned, as he remarks, a sense of rhythm which might well be a lifelong asset.

Dr. Leopold Damrosch was at that time conductor of the principal orchestra, as well as of a choral society of his own, at whose concerts he frequently gave excerpts from the "futurist" music of Wagner and Liszt. His wife, Helene von Heimbürg, often sang *solis* at these events. Although the town only possessed 120,000 inhabitants, it had a greatly active musical life, of a very democratic character, and the child of the by no means wealthy Henschels appears to have reaped its full benefit.

Early Appearances as Singer

George Henschel was trained in piano, harmony and singing from his fifth year. He appears to have cherished a dream of becoming an opera singer—not even quite killed when he was forced to give up his vision of holding opera houses spellbound by a golden tenor voice, since the latter changed overnight into a deep bass. He records only a very few appearances; as student under Goetze at Leipzig he made a good impression in the rôle of *Hans Sachs*. But, refusing with youthful scorn small parts such as the *Herald* in "Lohengrin," offered him by the Dresden

management, he never appeared again in opera until, forty years later, on the Dresden stage, he replaced the noted Peron as *Giovanni* in "Nubia," written by Henschel himself.

Meanwhile many things happened. Moscheles taught the youth piano at the famous Leipsic Conservatory, where he began studying at the age of seventeen. Of this famous pedagogue the author tells the story (and we will risk its having been heard before) that when the boy played a phrase of Beethoven's somewhat *rubato*, Moscheles chided him by the remark: "My dear sir, you may do that with Schumann or Chopin, but not when you play Beethoven or me!"

Some holidays he spent at this time with Liszt, who made much of him, and perhaps of those days he remembers most vividly the day when Liszt, Rubinstein, Tausig and von Bülow made music together, and that other day when he had the memorable experience of singing to Liszt's accompaniment, "Wotan's Farewell," from the just-published "Die Walküre."

In 1870 he went to study at the Berlin Hochschule, of which Joachim, the famous violinist, was then the head. During this time the young Henschel, in order not to be a burden on his parents, gave piano lessons at a shilling an hour and dined at an underground restaurant, literally "Unter den Linden," for sixpence a meal. Presently, however, on his engagement for oratorio and concerts, the outlook brightened, and in the course of fulfilling engagements not only in Germany but in Belgium, Holland, Switzerland and Russia, he made many of the friendships that were to form so interesting a feature of his career. Of Clara Schumann, "one of the gentlest, most lovable of women," and her intimate friend, Mme. Joachim, whose beautiful contralto voice was joined with "great depth of feeling, a keen intellect and a subtle sense of humor," he speaks with particular admiration.

Meets Brahms

In 1874, when soloist at the Lower Rhenish Music Festival, which was held that year at Cologne, he began his friendship with Johannes Brahms, who forms, indeed, the subject of almost a fourth of Henschel's book. "For weeks beforehand," the author says, "my mind was occupied with the thought of seeing face to face the great composer." Meetings at *kneipes* in Cologne were followed the next year at Vienna by walks in the Prater, when Henschel's engagement as soloist in the Bach Passion Music again brought him into contact with Brahms, who was then acting as conductor for the Bach music and for Bruch's "Odysseus." "It was a rare delight," says he of the composer, "to watch the enthusiasm and at the same time the reverence and dignity he brought to bear on the performance of Bach's masterwork." Other music festivals brought Brahms and his admirer together again, at Münster, Coblenz, Wiesbaden and Frankfurt.

By the time they had traveled together between the three last-named towns a plan had been made for a summer vacation together which Henschel regarded, and naturally, as one of the great events of his life.

Many interesting anecdotes follow of the great master; with some the reader will be familiar, as he is with the description of Brahms' personal appearance, his habit of sarcasm, generally mild, sometimes caustic, and covering a disposition of such real kindness.

The days on Rügen with Brahms are recorded by excerpts from Henschel's diary, kept during the time, and one sees the great composer with his friend amusing themselves by throwing little copper coins into the water and diving for them, walking, loafing joyously in a hammock together, catching little baby frogs and giving them their freedom again. Brahms liked one special bull-frog pond, a tiny pool in the midst of a heather-grown plain, and he seems to have interested himself especially in the musical quality of their song, "the yearning, mournful C flat," which ever drops down to "the pitiable compass of a diminished third"—to the A natural below. Henschel notes that in Brahms' songs dated at this period, the interval frequently occurs.

The younger musician gained price-less benefit from the master's suggestions given him at this time, when Henschel was composing not only some shorter songs but an opera also. Of "Where Angels Linger," by Henschel, Brahms said: "Now, there is a charming song. In some of the others you seem to me too easily satisfied. One ought never to forget that by actually perfecting one piece, one gains and learns more than by commencing or half finishing a dozen. . . . I never cool down over a work once begun until it is perfected, unassailable."

Brahms and Wagner

It was the period of the first performances of the "Ring" at Bayreuth, and Brahms debated much the possibility of his going to hear works which, while he admitted their fascination, he yet did not love. But he never went, and Bach, Mozart and Beethoven remained his gods to the end of his life. Of them, indeed, he said: "As much as we men, who walk upright, are above the creeping things of the earth, so these gods are above us."

"Twenty-one years of undisturbed friendship that followed our intercourse," says Henschel, "after this vacation, had to be mostly by letter." The Channel, and later on the Atlantic, separated the two friends; and after one more delightful meeting in 1896, when Grieg, Nikisch, Henschel and Brahms spent an unforgettable evening in a Leipsic restaurant, came the death of the master in 1897.

"There have at all times lived great artists who have been small men," says Henschel, commenting on Brahms' death. "But in Brahms both the man and the artist aspired to high and lofty ideals. It never was his aim or ambition to gain for himself the quickly withering crowns of popular favor. Though undisguisedly delighted when finding himself acclaimed, he coveted neither fame nor applause. He loved children. . . . He loved the poor. . . . He hated show of charity, but where he could comfort or silence those who suffered in silence, he became a benefactor, ready for sacrifice."

Wagner at Bayreuth

One gets a glimpse of Richard Wagner in that part of the volume dealing with the first Bayreuth performances. "Now and then he was seen driving to the station in an open landau, attired in even-

ing dress and white necktie, to receive a reigning German prince who arrived to hear his work." He was acclaimed as if a king himself, this "revolutionary on whose proscribed head in 1848 a price had been put! Truly," says Henschel, "a wonderful illustration of the all-conquering power of genius."

Of the performances he says:

"To me the culminating point of the whole was the death of *Siegfried*. Alone from the point of scenic beauty I have never seen anything to compare with it. As the body of *Siegfried* was placed on the shield and slowly carried, shoulder-high, along the hilly, wooded banks of the Rhine to the passionate strains of that stupendous "Funeral March," the moon breaking through the clouds just at the appearance of the beautiful "Love-motif," the impression was simply overwhelming. . . . I had to walk around in the dark for a while quite by myself before I felt like returning to reality and realism."

Rubinstein as Conductor

At Petrograd, where Henschel made a second visit at this time, he took part in Rubinstein's "Paradise Lost," which the composer conducted. It meant seeing Rubinstein at his best, "because he was happiest at finding himself acclaimed as a composer. . . . I like to remember Rubinstein as he was that night in Petrograd," he says, "smiling and proud and happy as the vast audience shouted and waved their approval."

Also at Petrograd he heard Adelina Patti as *Rosina* in the "Barber"; some years later he sang with her at a state concert at Buckingham Palace. "Her wonderful capacity to remain young" impressed him to the extent of writing on a postcard of the Royal Albert Hall: "Look at this building, tall and weighty: Here Patti'll sing when she is eighty."

Which proves that one may achieve in many lines without being able to write any.

An invitation to sing at the Monday and Saturday "Pop" concerts in London gave the now well-known not to say famous singer his first insight of the land which he adopted afterward as his home.

After his first appearance offers of engagements in concerts came for weeks and months ahead. The kindness of the English public, the many friends he made, the absence of that racial discrimination that appears to have embittered his recollections of Silesia, all appealed greatly to Henschel's nature. He declares that he was "utterly fascinated by English manners, English life, English country, English Sundays, even English fog." His description of the London of forty years ago, "without electric light, telephone, motor cars, Sunday concerts or picture palaces," is prompted, no doubt, by the same enthusiasm.

[Continued on page 38]

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BOOKS VIEWED AND REVIEWED



[Continued from page 37]

A certain social naïveté is somewhat notable, perhaps, in the admissions that follow. "The number of houses to which I was asked grew from week to week; and apace with it, that of my friends and my delight in it all. . . . Every new dinner party meant to me the making of the acquaintance of at least one famous man"—James McNeill Whistler, the "dazzling fireworks" of whose wit he records; Alma Tadema, "a man if ever there was one, powerful in body and mind, manifestly happy in the consciousness of ever growing success and fame"; Dr. Schlesinger, the famous German journalist, "highly cultured, genial, witty"; Kate Terry, the brilliant actress wife of the painter and merchant, Arthur Lewis.

Leaving with regret, if only temporarily, the scene of these activities, Henschel went to sing at the Cologne Festival, which in that year (1877) was distinguished by the first performance in Germany of the Manzoni Requiem. Conducted by Verdi in person, it made a deep impression. Lille Lehman sang the soprano part. Of Verdi, he says:

"We felt more and more strongly the fascinating influence of a master mind. . . . I had been particularly gratified by Verdi's great kindness in repeatedly inviting me to breakfast with him at his hotel. His cordial ways and unassuming manners, his peculiar charm of conversation when he did speak—for as a rule he was remarkably silent for an Italian—affected me quite extraordinarily. . . . He greatly gratified me by asking me to send him my songs from the 'Trompeter von Säckingen.' His answer to my question as to what address I should send them was most characteristic. Without the slightest suspicion of conceit or affectation, he said: 'Oh—adressez simplement Maestro Verdi, Italia.'"

London in 1877

Musical London of 1877 was very different from that of to-day. Hubert Parry, Frederic Cowen and Charles Villiers Stanford were little known, while

of Edward Elgar's not a note had been published. The Philharmonic Society's program contained many florid arias from the Donizetti, Bellini and Rossini operas. Music had to a great extent to be imported.

A concert at Windsor Castle, at which Henschel and Rubinstein sang by command to Queen Victoria, brought out an amusing incident. Her Majesty seated herself near to the piano, evidently wishing to see Rubinstein as he played. He began with "some Chopin nocturnes and other soft, sweet things," but as he went on playing those louder numbers. Queen Victoria seemed to realize, from her expression, her alarming nearness to the huge concert grand, with its opened lid throwing back the sounds redoubled. To Henschel's dismay, Rubinstein settled himself for the Liszt-Schubert "Erl-König." "At the first 'Mein Vater, mein Vater,'" he says "I was prepared for

the Queen's asking me to close the lid, when there happened the most touching act. Every now and then she would, unnoticed by the player, gently push her chair farther and farther away from the piano, the sounds issuing from which were growing more and more terrific, until during the last frantic ride of the father, keys, strings, hammers, seemed to be flying through the air in all directions. By that time, however, the Queen was at a safe distance, and a charming smile of pleasure and relief stole over her features when at last, home reached, Rubinstein was half and 'the child' completely dead!"

C. P.

By Sir George Henschel. New York: The Macmillan Co. Cloth; pp. 398.
**Musings and Memories of a Musician."

(Continued next week)

NEW BUREAU IN MONTREAL

Emile Vaillancourt Will Present Noted Artists in Series

MONTREAL, April 28.—A new concert management bureau has been opened here under the title of "Les Concerts Montréalais." Emile Vaillancourt is the director, and the New York correspondent will be Albert Clerk-Jeanotte.

The organization, which has a substantial guarantee fund behind it, supplied by prominent citizens of the city, will present leading artists in recitals and concerts during the coming season, and will give several concerts before the close of the present one. R. G. M.

Brooklyn Audience Hears Roy William Steele and Æolian Orchestra

The Æolian Orchestra, Grace Bellows, conductor, gave its sixth annual concert at the New York Avenue M. E. Church, Brooklyn, on Friday evening, April 25. Under Miss Bellows's bâton the players did excellent work in the "Oberon" Overture, Schubert's "Marche Militaire," the Intermezzo from Delibes's "Näila," and

compositions by Mozart and German. Roy William Steele, tenor, scored in a Handel aria, and gave the first performance of Homer N. Bartlett's setting of "In Flanders Fields." He sang as his other offerings Penn's "Smilin' Through," O'Hara's "Give a Man a Horse He Can Ride," and songs by Foster and Aylward. Hans Kronold, the popular cellist, was the other soloist and won rounds of applause for his playing of pieces by Sokoloff, Rimsky-Korsakoff, Arensky, Liszt, Boccherini and Casella.

THREE ARTISTS WIN HARTFORD

Rosen and Ornstein Play Together—Arthur Middleton Also Scores

HARTFORD, CONN., April 26.—Max Rosen, violinist, and Leo Ornstein, pianist, appeared in a joint recital in the World Famous Artist Series of Concerts at Foot Guard Hall on the evening of April 22, under the local management of George F. Kelley. The audience was of good size and appreciative. Both artists responded with encores.

On the evening of April 23, Mr. Kelley presented Arthur Middleton, the baritone, in a song recital at Unity Hall. The audience was small, but made up in enthusiasm what it lacked in numbers. Mr. Middleton sang beautifully and greatly delighted his listeners in all the songs and arias he gave. Rodney Saylor accompanied with fine artistic skill. T. E. C.

Hempel Charms Lawrence Audience

LAWRENCE, MASS., May 1.—A large and demonstrative audience attended the concert by Frieda Hempel, the Metropolitan Opera soprano, at the Colonial Theater, on the afternoon of April 27. The assisting artists were Frank Bibb, the well-known composer-pianist, and Georges Laurent, first flautist of the Boston Symphony Orchestra. From an artistic point of view it was an unqualified success. To Robert E. Sault is due the credit of promoting the event.

Miss Hempel's program included an aria from "Ernani," a group of modern French songs, a Mozart aria with flute obligato, the Troyer "Invocation to the Sun-god," and the Alabieff "Bird Song." Mr. Bibb accompanied finely, and Miss Hempel's singing of his "Rondel of Spring" was well received. A. L. M.

Marie Narelle Busy Filling Re-engagements

Recent engagements for Marie Narelle, the Australian soprano, included appearances as soloist at a recent concert given by the Irish Musical and Dramatic Club at the Academy of Music, Brooklyn. Her success was so gratifying that she was re-engaged by the same society for its concerts at Carnegie Hall, May 4, and at Staten Island and other places for the near future. Her appearance at Peekskill, N. Y., this season brought her a re-engagement for May 21.

Earl William Morse, violinist, of the Detroit Conservatory of Music faculty, has left for a concert tour through South America, Portugal, France, Spain and Italy. Bethune Grigor will act as accompanist for Mr. Morse, who will return to Detroit in September.

CHRISTIAN SCIENCE CHORUS GIVES INAUGURAL CONCERT

Large Audience Hears Oratorio Society in Diversified Program Under J. Warren Erb's Direction

The Oratorio Society of the New York City Christian Science Institute, under the direction of J. Warren Erb, gave its inaugural concert at Æolian Hall, the evening of April 28, in the presence of a very large audience. Before the concert began Mr. Erb requested the audience, in view of the spiritual ideals of which the society was founded to refrain from demonstrations of applause, and his request was observed. Assisting the society were Kitty Cheatham, Meta Schumann, Josephine Percy, Mary Pinney, Harriet Foster, Esther Wendell and Agnes Reifsnnyder. Harold Vincent Milligan was the organist of the occasion, Mary Pinney the pianist, while Roy Steele, tenor, and Miles Brauwel, bass, were the male soloists of the evening.

Augusta Stetson's "Our America," with appropriate comments by Miss Cheatham, was first sung, and afterward Mrs. Foster contributed a setting by herself, and Miss Pinney of Mrs. Eddy's "The United States to Great Britain," while Miss Schumann was heard in "The Dove and the Star" and the entire organization in Manuel Klein's "Dedicatory Anthem." The oratorio selections proper comprised some Bach chorales, and various excerpts from the "Creation" and the "Messiah," while the concert concluded with Kitty Cheatham's setting of Mrs. Eddy's "Extempore."

The new society contains excellent voices and sings upliftingly under the authoritative bâton of Mr. Erb. The soprano and tenor sections will probably be strengthened in time, but the first concert was in most respects auspicious. With such basic ideals as this chorus has adopted for itself its potentialities are vast. H. F. P.

Philadelphia Y. M. H. A. Gives Concert

PHILADELPHIA, May 1.—The Y. M. H. A. gave an interesting concert at its auditorium on the evening of April 30. The program comprised works of Vieuxtemps, Handel, Scarlatti, Monteverde, Coleridge-Taylor, Sarasate, Puccini, Gluck-Kreisler, Horsman, Malery and Rachmaninoff. The soloists, who won merited applause, included Henrietta Conrad, dramatic soprano; Domenico Bové, violinist, and Mary Miller Mount, accompanist.

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ENGAGE MARGUERITE RINGO

To Sing with New York Chamber Music Society—Scores at Concert

Marguerite Ringo, soprano, of New York, has been engaged as soloist with the New York Chamber Music Society, Carolyn Beebe conductor, for the concert it is to give in Greenwich, Conn., June 6. Miss Ringo, who has been with the Central Baptist Church for the past two years, returned to her post as soprano soloist and choir director at the Mt. Morris Baptist Church on May 4. Her recent engagements have included appearances at the fourth of the series of composers' concerts at Wanamaker's Auditorium, on the afternoon of April 24, where she scored in works of Frederick Jacobi, with the composer at the piano. She was one of the principals in the recent production of Edward Manning's operetta, "Rip Van Winkle," presented under the auspices of the Bronx House at the Morris High School, April 26. The performance was so successful that it was repeated with Miss Ringo in the cast on May 3 for the benefit of the Victory Loan drive.

CHARLES CITY, IA.—A new quartet, the Cultus Lyric Club, has been formed by Mrs. Helene McCray, Mrs. Lucy Buckman, Mrs. Aletha Blum and Mrs. Clara Barger. Mrs. Eldora Spear is the accompanist. All the members, except Mrs. Clara Barger, were charter members of the disbanded Lyric Club.

Melody Club a Significant Factor in the Musical Development of Norfolk, Va.



Mrs. W. R. Butcher, Vice-President



Mrs. Edith Verdun Silance, President



Mrs. Leon C. Steele, Concert Secretary

AMONG the musical organizations which by their enterprise and notable good work deserve recognition, is the Melody Club of Norfolk, Va., which has accomplished much under the musical directorship of Mrs. Edith Verdun Silance, a woman of fine artistic

temperament, who has contributed her time and services, ably assisted by a live board of directors, who take a great interest in the work and whose spirit of enthusiasm is a notable asset to the club.

This organization, composed exclu-

sively of women, was formed for the purpose of bringing together the lovers of music, and especially those whose talent lay dormant; also to create good fellowship among singers with a view to interest and encourage all who work to obtain the highest ideals in music.

Progress at first was slow, but before long, with the determination of the women to succeed, the organization had a large and enthusiastic membership of sixty active and 350 associate members. The club was supported by the dues from these members.

One of the objects of the club, and one of the most commendable, is to assist girls in moderate circumstances to get good music at a nominal cost and with proper attention. The club also aims to give the general public the best grade of music. This it does in the shape of two concerts a season, at which the chorus appears supported by some of the leading soloists in the country. At the close of every season there is the annual business meeting and a banquet. This creates the social atmosphere so necessary to the success of any organization.

It can be said that the Melody Club has been a power in developing the musical uplift in Norfolk, not only materially and musically, but in a civic way, as it has reached the masses as well as the classes.

The board of officers for the current year consists of Mrs. Edith Verdun Silance, president; Mrs. W. R. Butcher, vice-president; Mrs. Leon C. Steele, concert secretary; Mrs. John H. Butcher, secretary; Mrs. Ralph Katherman, treasurer.

Borghild Braastad Appears with George Roberts Before Delphian Society

Before the Delphian Society in Carnegie Hall, New York, on Friday, April 25, Borghild Braastad, the Norwegian soprano, gave a recital assisted by George Roberts, pianist. Miss Braastad was heard in Bayley's "Long, Long Ago," Vanderpool's "I Did Not Know" and Leoni's "The Brownies" as her first group. This she followed with the "Vissi d'arte" aria from Puccini's "Tosca," which she sang brilliantly. She also gave a Norwegian group delightfully and closed with Hageman's "Do Not Go, My Love," Brewer's "The Fairy Pipers," Worrell's "Song of the Chimes" and Huntington Woodman's "A Birthday." Mr. Roberts was heard in a group of piano solos, including Geisler's "An Episode," the Gluck-Brahms Gavotte in A Major and a Mozkowski "Etude en Octaves," all three of which he performed admirably. He also played Miss Braastad's accompaniments artistically.

Lashanska and Werrenrath Appear in Joint Recital in New York

Reinald Werrenrath and Hulda Lashanska formed the delightful combination that appeared with the Harlem Philharmonic Society in the Waldorf-Astoria April 29. As a special request of the members of the committee who had heard Mr. Werrenrath in his debut as *Valentine* at the Metropolitan Opera House this Spring, the program was opened by the baritone with the familiar aria from "Faust," "Avant de quitter ces lieux." Charles Fonteyn Manney's "Consecration" was given as an encore. Mme. Lashanska gave a group of Italian and French songs, which also won hearty applause.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"A MEMORY." By Rudolph Ganz. "My Rose," "March." By R. Huntington Woodman. "Adoration." By Emilio A. Roxas. "Victory Bells." By Frances Bedford Chapin. (New York: G. Schirmer.)

The gifted pianist-composer, Mr. Ganz, in "A Memory," inscribed to Marguerite Namara, has written a very lovely little two-page *lied*, for high or medium voice, inflected with quiet tenderness. It is one of those simple song ideas presented with an art and musicianship that lends it indefinable distinction. The poem is by Minnie K. Breid. Of Mr. Woodman's two songs for medium voice the less "ballady" "March" seems preferable to "My Rose." It has real vigor, originality and a happy programmatic life in its accompaniment to throw its pulsing melodic phrases into relief. "My Rose" is a pleasant enough song, and has tuneful attractiveness to commend it. But its companion is more distinctive, as the publisher himself seems to have recognized by the fact that he has put forth a separate edition of it for women's voices. As might be expected, Emilio A. Roxas's "Adoration"—the singer may express the emotion its title implies in a high or a low voice—has meridional warmth and color. It is a good, flowing Italianate melody with effective accompanimental figuration, that anyone may sing with pleasure, a true "Love Song," as the composer's secondary title has it. Miss Chapin's song tells us "Peace! the bells declare," which arouses a wish that her chimes might be set ringing near enough to the conference in Paris to influence the diplomats there assembled officially to endorse what these bells so cheerily, if informally, announce. For these "Victory Bells" sound gratefully on the ear; they present quite legitimate "bell" effects in a joyous vocal *Allegretto* for medium voice, and supply another good march song for occasional and patriotic use.

"WHEN JESUS WAS A LITTLE CHILD." By Peter Ilyitch Tchaikovsky. Arranged by N. Clifford Page. (Boston: Oliver Ditson Co.)

Practically every publisher lists one or more editions of this little Tchaikovsky chorus in his catalog. This new arrangement for three-part women's voices of so well-known a number as his "Legend" deserves consideration because it has been made by N. Clifford Page, whose original work as well as his transcriptions have so firmly established his reputation in the choral field. The original harmonization—Tchaikovsky's—has, of course, not been changed, but Mr. Page's hand is evident in many touches of detail, the handling of the inner voices, the musical, as well as technical, niceties which give everything he does an individual quality.

"UNDER THE RED CROSS." By T. H. Rollinson. (Boston: Oliver Ditson Co.)

A good, average piano march after accepted Sousa models, with the usual up-and-coming effects one takes for granted, need not be looked down upon. At the same time it does not call for extended comment. Mr. Rollinson's "Under the Red Cross" simply adds another number to an extensive repertory.

"SCHERZO FANTASTICO." By Louis Versel. (New York: G. Schirmer.)

A brilliant recital piece in A Major, cast in scherzo form, and which calls for the lightest and crispest *staccato* playing, Mr. Versel's new composition should attract the advanced student as well as the artist. The initial theme is carried along in development for some five pages, where a *quasi cadenza* skilfully planned for effect introduces a singing *meno mosso* section, succeeded by a return to the first theme and tempo, which ends in a rushing *vivace* close.

"PRAISE THE LORD, ALL YE NATIONS." By Niccolò Jommelli. Arranged by Philip James. (Boston: Oliver Ditson Co.)

Philip James, the talented young American composer and organist, whom the war temporarily metamorphosed into an army musician, has done well by the old Italian opera and church composer in this anthem arrangement of Psalm CXXXVII. Sustained sonority in the voice leading is secured with an effect of unconstrained ease, and with an English text to take the place of the original, the anthem makes a valuable addition to service list repertory for mixed voices.

"A CHILD'S NIGHT IN SONG." By Manuella Zucca, Op. 27. (New York: G. Schirmer.)

Mabel Livingston Frank, Heloise Davison and Elsie Jean Stern have written the attractive verses for this nicely gotten-up book of twelve children's songs. Children other than those of tender years will enjoy these happy, carefree little tunes, so largely diatonic in character, and we notice that the first in the book is ascribed to Mme. Eva Gauthier, who has done such genuine service in giving occidental music-lovers a chance to become better acquainted with the melodies of far Orient lands, and the untamed inspirations of various Bolsheviki of modern music. The verses are admirably in accord with the songs they have suggested, and the collection is a worthwhile contribution to the home shelf of music or, to be more contemporary, the home music cabinet.

TWO DARKEY SONGS. "De Ol' Ark's a-Moverin'," "Greatest Miracle of All." By David W. Guion. "Berceuse de Guerre." By John Alden Carpenter. "Lancelot and Elaine," "Dainty Little Maiden." By A. Favara. (New York: G. Schirmer.)

Of the two darkey songs by Mr. Guion the first "De Ol' Ark's a-Moverin'" is a folk-tune arranged by him; the second, "Greatest Miracle of All," an original song in Negro style. Naturally we have better things to say of the first, which is without doubt one of the most fascinating bits of Negro folk music we know. And the arrangement is capital in every respect. Editions for high and low voice are issued.

"Greatest Miracle of All" is largely pentatonic, and is a good song. It lacks, of course, the authentic note. And we would be pleased to know just how the composer figures the final chord of his piano prelude to the song; we have looked at it carefully and find ourselves

unable to figure it anything but an engraver's error. Yet it occurs throughout the song, at the end of the second page and in the piano postlude of the song. The song is for a high or medium voice.

Mr. Carpenter's "Berceuse de Guerre," a setting of Emile Cammaerts's French poem with an English version by the poet's wife or daughter (we are not sure which) has the distinction of being in our opinion the poorest song Mr. Carpenter has done to date. It is undistinguished melodically, and even more so harmonically; the latter surprises us in Mr. Carpenter.

The Favara songs, both Tennyson settings, are good enough compositions. They are much less interesting, however, than the superb arrangements which their composer has made of the folk-songs of Sicily, a collection which has won him admiration wherever it is known. "Lancelot and Elaine" is a serious song, opening with a recitative-like passage and closing with an echo of the "Liebestod," which seems very appropriate in connection with Lancelot and Elaine, though less so than in connection with Tristan and Isolde. A light and attractive bit is "Dainty Little Maiden," not musically important, but pleasing. Both songs may be sung by a high or medium voice.

"DREAMER'S TALES." By Norman Peterkin. (Boston: Boston Music Co.)

With this set of four piano compositions published under one cover, the Boston Music Company introduces to America a young English composer of fine talent. Mr. Peterkin has written these pieces as impressions suggested by the "Dreamer's Tales" of Lord Dunsany. And he has succeeded admirably in creating the moods. The beating of the "tambang" and the "tittibuk" are suggested splendidly in the first piece, *Modérato* in F Sharp Minor, 3/4. There is intensely individual poesy in the second, a *Lento* in C Minor, 4/4, with its altered harmonies. No. 3, a *Lento* in B Minor, 4/4, in which the tempo is varied as the mood summons it, is very fine, as is the final one, *Lentamente e languidamente*, E Minor, 3/4. We are reminded by this piece of Sibelius's "Valse Triste," not in harmony or melody, but in general plan.

First let us make clear that these are real piano pieces, written for the instrument by one who knows its possibilities. And in addition to their pianistic worth they are the expression of a composer who feels modern music naturally, who gives what he has to say in this idiom with spontaneity and lack of pose. He knows his Ravel, his Cyril Scott, his Gossens and, of course, his Debussy; but he is not a copyist. He has his personality and maintains it consistently. Norman Peterkin seems to us to be one of the group of young Englishmen who are writing music that is as interesting as that of any school of music in the world to-day. The publishers have done a most admirable thing in presenting his music to our public; and they have issued these piano pieces in an edition that is as distinctive as is the music itself.

THREE POEMS BY FIONA MACLEOD. "The Lament of Ian the Proud," "Thy Dark Eyes to Mine," "The Rose of the Night." By Charles T. Griffes, Op. 11. (New York: G. Schirmer.)

These are three songs with orchestra, appearing here in reduction of the orchestral part for pianoforte. They are significant compositions by one of the serious younger school of American composers and deserve careful consideration. Mr. Griffes has been successful in having them sung recently by two distinguished artists, Mme. Vera Janacopulos in her last New York recital at Aeolian Hall, when the composer played the piano parts for her, and Mme. Marcia Van Dresser, who sang them with the Philadelphia Orchestra in Wilmington, Del.

Truly orchestral are these songs in conception and design. And it is remarkable how well Mr. Griffes has reduced them for performance with piano. Of the three songs, we like best the first, "The Lament of Ian the Proud," which, to our mind, is the most direct and deeply felt music Mr. Griffes has put forth to date. For him it is perhaps unusually simple, but we feel that in that quality, namely, its clarity of execution, lies its power. Mr. Griffes knows well his Fiona MacLeod and all three songs show it. There is a lovely feeling also in "Thy Dark Eyes to Mine," and interesting matter in the third, "The Rose of the Night." Our conception of that poem, however, calls for music of

a different build than Mr. Griffes set for it. In other words, the music is splendid, but to us it does not express fully enough the passion of this magical poem.

A fine achievement, these three songs Mr. Griffes has changed his course from his Rupert Brooke and Arturo Giovannetti songs issued last winter. He sails not directly now, with less conscious feeling and with greater spontaneity; in "The Lament of Ian the Proud" and "Thy Dark Eyes to Mine" he has sounded human note. That is the way, Mr. Griffes: don't depart from it, if you would hold our interest as you have these three songs.

There are dedications on these songs in the order listed above, to three fine singing artists, Mmes. Povla-Frij, Marcia Van Dresser and Gabrielle Gilman. The range of all three songs makes the suitable for a dramatic soprano, or mezzo-soprano with a well developed upper register.

"ARABESQUE." By Franz C. Bornschein. (Boston: Oliver Ditson Co.)

For the Mendelssohn Glee Club of New York and its conductor, Louis Koenig, Mr. Bornschein composed this composition for male chorus with piano accompaniment. The poem is a charming one by Mr. Bornschein's fellow townsman, H. L. Mencken, dramatic critic of the *Baltimore Sun*. In setting it Mr. Bornschein has done one of the best things of his career. The music is atmospheric, imaginative, full of the Orient without ever being conventionally so. The piano accompaniment is managed with taste; there are some delightful touches in the way of bell-effects, etc. And the writing for the chorus shows judgment and understanding of the medium. It is a piece that should be sung by male choral organizations throughout the country.

"I HAVE TWELVE OXEN." By John Ireland. "Blow Out, You Bugles." By Frank Bridge. "Souvenir." By Frank Bridge. (London: Winthrop Rogers, Ltd.)

The early English poem, "I Have Twelve Oxen," has made a lovely song in Mr. Ireland's hands. It is imbued with the same individual simplicity that made us applaud his "Spring Sorrow" recently. Here Mr. Ireland has a melodic line for the voice that is most ingratiating, redolent of the folk in its lilt. The accompaniment is varied and most interestingly managed. In short, a remarkable song, that should be heard immediately. The song is for a low voice.

Mr. Bridge has done Rupert Brooke's noble sonnet, "Ring Out, You Bugles," as a song for high voice with orchestra. It appears here in a reduction of the orchestral part for the pianoforte. Like things of its kind one cannot get but an idea of what the composition is like, for the orchestral score unquestionably contains much that had to be omitted in translating of it into piano terms. In spite of that, we are able to discern in some of the best writing we have seen from the pen of this fine British composer, a man whose music we admire intensely. The setting is a sincere and carefully reflected composition, the text is faithfully wedded to music that suits it. With orchestra it ought to be a most impressive piece at the present time. There is a dedication: "To Gervase Elwes and his wife." Might we suggest it as a composition for John McCormack in his appearances as soloist with orchestras? The great Irish tenor could sing it magnificently!

The Bridge "Souvenir" is an early work for violin with piano accompaniment, bearing the date 1904. Nevertheless, it is a charming piece, melodious in a refined manner and well written for the violin. Its main theme recalls to mind Raymond Loughborough's sonnet "Women of Inver," which Mme. Clara Butt sang for us when she was in America some five years ago.

ADAGIO. By Chalmers Clifton. (New York: G. Schirmer.)

The composer's own arrangement for piano solo of this splendid piece, originally conceived for orchestra, has been issued and claims attention as a matter of decided importance. Whatever Mr. Clifton's creative gifts are in the first analysis, it may be said of him that he has put to his credit a piece of remarkably fine writing in this orchestral Adagio, both as to content and form. It would be interesting to hear it from one of our orchestras in its instrumental garb. The arrangement for piano, published here, is not unduly difficult.

A. W. K.

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Bostonians Rejoice at First Hub Performance of Conductor Rabaud's Second Symphony

Sophie Braslau Captivates Audience with Russian Songs—Boston Quintet Makes Effective Début in Chamber Music Recital—Schumann-Heink Attracts Another Throng—People's Choral Union Presents Noted Artists

BOSTON, MASS., May 3.—The performance of M. Rabaud's Second Symphony to which the Boston Symphony audiences have been looking forward all season was the feature of the orchestra's twenty-third concert. The rest of the program included Bach's Excerpts from Suite No. 2 for flute and strings; Beethoven's Overture to "Egmont"; Méhul's Recitative and Aria from "Ariodant"; and Moussorgsky's Three Songs with orchestral accompaniment, "Death's Serenade," "The Banks of the Don" and "On the River Dnieper." Sophie Braslau was the soloist in these latter numbers.

M. Rabaud's Symphony has nothing in common with the typical prize composition which, to satisfy the average judges, must be strictly orthodox and lacking in originality. Although the workmanship of the Symphony is sufficiently brilliant to satisfy the most exacting critic, the subject matter impresses one as the spontaneous expression of sincere feeling. It is really beautiful music and the memory of it haunts the imagination. The immediate and deep impression made by this Symphony was shown by the enthusiasm of its reception, both orchestra and audience rising spontaneously in a tribute of unusual sincerity.

Miss Braslau's singing of the Méhul aria and the Moussorgsky songs was also enjoyable. It was a great pleasure to hear the unique and pungent Russian pieces, for music with such tang is seldom selected by soloists. The result was that the musical interest of the evening did not sag, as so often happens, during the solo numbers. Miss Braslau interpreted this unusual music with dramatic sense, intelligence and command of vocal resources; her rich contralto voice, sonorous yet flexible and varied in color, elicited hearty applause.

As a good contrast to this more serious music M. Rabaud chose three of the seven movements of Bach's Suite. Mr. Laurent, the first flute of the orchestra, here had opportunity to display again the technical skill and musical taste which he had already shown in other concerts.

The next concert will be the closing one of the Symphony season, and the last one conducted by M. Rabaud before he returns to France.

An informal reception to M. Rabaud was given last Tuesday afternoon by the Harvard Musical Association. Among the Boston musicians who came to wish M. Rabaud bon voyage were Charles Martin Loeffler, Edward Burlingame Hill, Arthur Foote, Felix Fox, Frederic Fradkin, William Arms Fisher, Charles Fonteyn Manney and George Burdett.

A concert in honor of M. Rabaud was given last Monday at the New England Conservatory of Music by Joseph Adamowski's ensemble classes. Two pieces by Stuart Mason, of the faculty, an Orientale and Chanson et Danse Nègre, were played by Mildred Ridley, Lucile Quimby, Janette Fraser and George Brown. The New England Conservatory quartet, consisting of Rudolph Ringwall, Alice Roberts, Allan L. Langley and Virginia Stickney, gave the Mozart Quartet in C Major, and Douglas Kenney, Miss Roberts and Mr. Brown played the scherzo of Rubinstein's Piano Trio in G Minor. The first movement of Lalo's Sonata in A Minor for piano and cello was given by Susan Williams and Miss Quimby.

Schumann-Heink's Recital

Mme. Schumann-Heink gave her second Boston concert this year last Sunday afternoon in Symphony Hall. The assisting artists were Ernesto Berumen, pianist; Frank La Forge, who accompanied Mme. Schumann-Heink, and Wallace Goodrich, organist. The program included songs by Handel, Mendelssohn, La Forge, Nevin, Ross, Salter, Delibes, Margaret Lang, Arthur Foote, Stephens, Lieurance, Pasternack and Oley Speaks. Although the music was apparently selected to make a patriotic as well as a musical appeal, Mme. Schumann-Heink affected her audience most by the songs which expressed universal emotions of all times. Thus Lieurance's charming

"Indian Love Song" delighted the audience and had to be repeated, as it did when Mme. Schumann-Heink sang it earlier in the winter. Arthur Foote's plaintive "Irish Folk Song" was sympathetically sung, and La Forge's "Before the Crucifix," with its effective accompaniment for piano and organ was also demanded again. The audience, which was large—filling the hall and overflowing onto the stage—gave Mme. Schumann-Heink an enthusiastic ovation, and only ceased calling for encores when she explained that she must save her voice to sing for the Liberty Loan drive and for the soldiers in the hospitals. The singer also made a short and eloquent appeal to the people to buy Liberty Bonds; she then urged them to give to the Salvation Army.

Mr. Berumen played dances by Gluck-Friedman and Beethoven; a "Romance," by La Forge, and a concert piece by Granados. His numbers gave him more opportunity for technical display than for emotional expression, but he nevertheless impressed the audience as a pianist of ability, with general musical taste and intelligence.

Soloists Aid Choral Union

The People's Choral Union, Frederick W. Wodell, conductor, gave its twenty-second annual spring concert last Sunday evening in Symphony Hall. The soloists were Laura Littlefield, soprano; Lila Robeson, contralto; Harvey W. Hindermeyer, tenor, and Willard Flint, bass. Herman Shedd was the organist, and Mildred Vinton, the pianist. The orchestra was composed of members of the Boston Symphony.

Handel's "Messiah" was the work, Haydn's "Creation" having been given at the mid-winter concert. In this last concert of the season Mr. Wodell again gave proof of his ability to get fine results from a chorus not composed of professionally trained singers. Enthusiasm and conscientious rehearsing are apt to be better than more skill and less interest, and the work of the chorus was gratifying to all who have the progress of the society at heart. More than 300 singers took part, and they produced a good sonorous tone with distinct variations in dynamics and intelligent phrasing.

Laura Littlefield, the soprano soloist, extensively known as an artist in both songs and oratorios, sang with thorough understanding of the style of this music. Technical ability in singing combined with a broad musicianship made her performance markedly successful. Miss Robeson and Mr. Hindermeyer were effective in their respective parts, and Mr. Flint sang the bass rôle as the experienced and sincere singer he is well known to be. The audience was large and endorsed enthusiastically the work of conductor, soloists, chorus and orchestra.

A new chamber music organization made its début last Tuesday evening in Steiport Hall. It is called the Boston Quintet and is composed of Joseph Di Natale, first violin; Robert Gunderson, second violin; Vladimir Berlin, viola; Alma La Palme, cello, and Hans Ebell, pianist. Instead of launching itself with a Haydn-Mozart-Beethoven program, which is the usual way with such organizations, the Boston Quintet started at once with an interesting program containing Ravel's Quartet in F Major, Glazounoff's Five Nocturnes for String Quartet, and Schumann's well-known Quintet. This policy was doubly advantageous; it showed that the Quintet is to be an up-to-date musical body, and it attracted the audience by interesting music as well as good playing, whereas with a program one is apt to be concerned mainly with the degree of perfection with which the piece is played, naturally the most difficult test for any newly formed musical organization.

The playing of the Quintet and the reception accorded it by the audience proved that this organization is a welcome addition to Boston's musical forces, and that it can confidently expect the support of the public. The performance of Ravel's Quartet was particularly commended for its spirit of enthusiasm and insight into the composer's message. There was balance in the ensemble, good tone, and an evident willingness to subordinate indi-

vidual glory to artistic interpretation.

The Radcliffe Musical Association, of which Mabel Daniels, the composer, is president, held its last meeting of the season at Agassiz House this week. An interesting program was given by Marie Nichols, violinist, and Grace Bonner Williams, soprano. Miss Nichols played a sonata, by Lazzari, and a group of short pieces. The emotional warmth and sincerity of her playing were much appreciated by the audience; as an encore Miss Nichols played Cyril Scott's spirited and effective Irish Dance. Mrs. Williams also gave the members of the association great pleasure by the musical feeling with which she sang her two groups. Particularly enjoyable were "La Neige de Fleurs," by Fourdrain, and "Chère Nuit," by Bachelet.

Dai Buell, the Boston pianist, held her annual May Day reception this week at Aloha Bungalow. Her guests were entertained by Grace Leslie, soprano; Mrs. Parker, pianist, and Ben Redden, tenor. Among those present were William H. Humiston, organist and assistant con-

ductor of the New York Philharmonic Orchestra, Helen Ranney and Gertrude Sands of the MacDowell Club, Mrs. Richard Hamlin Jones of the Chromatic Club, Wendell H. Luce, manager; Arthur Wilson, Carmine Fabrizio, Marjorie Church, Ethel Frank, Anne Gulick, Irma Seydel and Elizabeth Siedoff.

Young Composers in Concert

The younger composers of the New England Conservatory of Music who belong to the Sinfonia Fraternity of America had their annual concert of manuscript compositions at the Sinfonia rooms last Tuesday.

Lyle Porter Trussele was represented by two songs, "The Birth of the Orchid" and "My Lassie," sung by Elgiva Wolfe. He graduated from the Conservatory in 1915. Recently released from naval service, he is doing post-graduate work in Boston.

James Houston Spencer is a senior, who was on last year's Sinfonia program. His Nocturne for the violin was played last evening by Haig Garabedian, and two songs, "Requiem" and "Do I Love?" were sung by Frank Fraser Siple, president of the Sinfonia.

Elliot Griffiths has lately returned from service abroad. His Song Cycle for contralto, "A Girl's Day of Sunlight and Shadow," after poems by Mary Carolyn Davies, was sung by Eunice Curry, and four short songs by Mildred Healy.

Allan Lincoln Langley's Quartet in B Flat Major was given by Rudolph Ringwall, Melvin H. Bryant, the composer, and Virginia Stickney; his waltz, "Legende," by small orchestra conducted by the composer. C. R.

Wednesday Club of Richmond Sponsors Brilliant Festival

Concerts Conspicuous Among Events of Twenty-six Years Have Hinkle, Hackett, Middleton, Ponselle, Emma Roberts and Forrest Lamont as Soloists—Honor Conductor and Accompanist Who Donate Services—Hageman Leads Orchestra in Second Program.

RICHMOND, VA., May 1.—In the twenty-six years of its existence the Wednesday Club has seldom given as fine a series of concerts as those which composed its annual spring festival this year. Haydn's "Creation" was the work chosen for the opening concert on April 28. Under the leadership of W. Kirk Mathews and with the expert and invaluable accompaniments of Jenne Trigg, the chorus seemed imbued with a new spirit. The Metropolitan Opera Company's orchestra was perfectly under the control of Mr. Mathews, who conducted with taste and due regard for the traditional interpretation of the work. His wide experience as a pianist and organist, together with a high quality of leadership, drew from the chorus such singing as is only heard on rare occasions in this city.

As to the soloists, a better trio could hardly have been selected than Florence Hinkle as *Gabriel*, Arthur Hackett as *Uriel* and Arthur Middleton as *Raphael*. Miss Hinkle is an old favorite here. Her singing, as usual, was up to the highest standard. In her principal aria, "With Verdure Clad," she displayed all the gifts of voice and interpretation which have won her a deserved place in the affections of musical Richmond. Those who at first thought that his music lay a trifle low for Mr. Hackett's voice were agreeably surprised when at last he came into his own with a ringing delivery of the aria, "In Native Worth and Honor Clad." His is a truly fresh and beautiful voice. To Mr. Middleton the ovation of the evening was justly accorded. His voice brought one long delicious thrill of delight. There is something majestic in this singer's personality. His singing of the air, "Rolling in Foaming Billows," touched the depths of emotion. The conductor and accompanist of the club both worked this year without remuneration. They were the recipients of two handsome silver pieces as a mark of the appreciation of the chorus and Board of Governors of the club.

According to custom, the second concert was devoted entirely to visiting artists, with numbers by the orchestra. This year the soloists were Rosa Ponselle, Emma Roberts and Forrest Lamont, all new to the festival patrons. Miss Ponselle made a distinct impression with her fine dramatic soprano. She chose the "Ballatella" aria from "Pagliacci" and the "Suicidio" one from "Giocanda." Although she suffered at the hands of Mr. Hageman, whose orchestral accompan-

iment sometimes drowned her tones, her voice proved dynamic. She gave several encores of the folk-song class to her own accompaniment and the Massenet "Elégie" with the orchestra.

Miss Roberts certainly won for herself a warm place in the audience's heart with her modest manner and enviable contralto. She is richly endowed as a concert artist. In her first number, Gluck's "Che faro senza Euridice," she labored under a two-fold disadvantage, first at the hands of the orchestra, and secondly by a bad arrangement of the program, in which she was put next to Miss Ponselle, whose dramatic soprano did not act as the proper foil to display what was really beautiful in the singer's voice. The audience, realizing this, waited until after she gave her encores, Fourdrain's "Carneval" and the negro spiritual, "Story of the Flood," to give her warm applause.

Mr. Lamont's voice was the subject of much discussion during the intermission. Opinions seemed to be about equally divided, some thinking that his middle voice was a trifle unsteady and some holding that so few American tenors have been heard here that have been fortunate enough to have acquired the wonderful florid style of the old Italian school that this singer's voice was rather disconcerting to the majority of his hearers. His range and vocal quality are certainly remarkable, and as an artist he is sure to grow daily. His programmed numbers were the pathetic Puccini aria from "La Bohème," "Che Gelida Manina," and "E Lucevan le Stelle" from "Tosca," given with dramatic effect. He rose to great heights in his encores, "Vesti la giubba" and "Di quella pira" from "Il Trovatore," which he followed with one verse of "Drink to Me Only with Thine Eyes." Miss Roberts and Mr. Lamont also sang the "Ai Nostri Monti" duet from "Trovatore."

Although smaller in point of numbers, the orchestra was none the less pleasing than for the first concert. Mr. Hageman is an old friend to the patrons of these concerts, and they accorded him a generous welcome on his appearance to conduct the opening number, the ever-beautiful "Lenore" Overture, No. III. Adolph Rothmeyer was the concertmaster. The orchestra was very generous with encores.

The festival this year was a financial as well as an artistic success, and according to the club's secretary, G. W. Greener, 200 subscribers have signed. G. W. J.

Famous Singers Enthrall Norfolk During Three Day Festival

Large Audiences Greet Hempel, Ponselle, Mardones and Kingston—Hageman Conducts Stirring Orchestral Concerts—Event, Sponsored by the Music Club, Will Help Auditorium Fund

NORFOLK, VA., May 2.—The musical season of Norfolk practically closed with a festival consisting of three concerts given on consecutive nights in the Armory, which, though the largest auditorium in the city, was packed each night. Richard Hageman, conductor, with forty-five members of the Metropolitan Orchestra, was the chief attraction, and the assisting artists were Hempel, Mardones, Kingston, Ponselle and a local singer, Blanche Consolvo. Mr. Hageman has been in Norfolk twice before and is a supreme favorite with this public.

The first program included the overture to "Phèdre"; Humoresque, Dvorak-Stock; Waltz, Kreisler-Stock; Ivanoff's "Esquisses Caucasiennes"; "Scènes Napolitaines," Proch, and the "España" Rhapsody, by Chabrier. Frieda Hempel sang an aria from "Ernani," the Proch Variations, with the "Beautiful Blue Danube" as an encore, and a most charming group of songs, which included "Clair de Lune," Szulc; "Fêtes Galantes," Hahn; "Hark, Hark, the Lark," Schubert; Troyer's arrangement of the Zuni Indian "Invocation to the Sun God," and the "Bird Song," by Alabieff. The two first songs were unhackneyed and exquisitely given, and Mr. Bibb, whose piano accompaniments were as delightful as always kindly read a translation of the songs so that the audience need not be hopelessly at sea with the Verlaine

poems. Miss Hempel, who was last heard here about four years ago, received stormy applause.

Both Mr. Hageman and the orchestra on the second night gave the "Suite Arlésienne," Bizet; the "Marche Slav," Tchaikovsky, and, most beautiful of all their contributions and most delightfully received, "L'Après midi d'un Faune" (Debussy). Morgan Kingston sang "Celeste Aïda," "E Lucevan le Stelle," "Che Gelida Manina," "Vesti la Giubba," and an English love-song as an encore. José Mardones was given tumultuous applause and sang magnificently. A bass voice of such calibre as his has not come this way before.

The third concert was the best, at any rate so far as the orchestra's work went. Mr. Hageman and his men had warmed to their work. The "Sakuntala" Overture went with zest and brilliancy, and the Liszt "Préludes" surpassed all previous performances. The lovely ascending passages in the strings at the beginning, the exquisite melody carried by the horns, and then the unloosing of all the orchestral forces and the climax piled on climax at the end was uplifting. Coleridge-Taylor's "Rhapsodic Dance" and the "Mignon" Overture closed the program. Rosa Ponselle, with her phenomenal voice and winning personality, came as a delightful surprise to those who had not heard her. She was gracious in according encores. The "Bird Song" from "Pagliacci," the "Suicido" aria from "Gioconda," and "Un Bel Di" were on the program. Never has the "Butterfly" aria been more exquisitely sung here. The purity and freshness of

the voice, the dramatic fire and splendid volume of tone delighted an immense audience. Blanche Consolvo, a local singer, who has been studying for the past two years in New York and coaching with Mr. Hageman, appeared on the same program. Mrs. Consolvo has natural dramatic instinct and good diction and shows careful training. She sang the "Flower song" from "Faust," and the "Habañera" from "Carmen" very creditably.

The festival, the first under the management of the Norfolk Music Club, was a success from every standpoint. An appreciable sum, it is hoped, will be given from the proceeds to the city toward the building of an auditorium. L. W. C.

CHICAGO STUDENTS COMPETE

Prizes at Musical College Include Two Grand Pianos—Noted Judges

CHICAGO, May 5.—An event which took on wide interest in musical circles last week was that held last Tuesday evening at Orchestra Hall, under the auspices of the Chicago Musical College. It was the annual competition for prizes given to students who excelled in piano, violin and vocal work done during the year, and was a public affair which attracted an audience that crowded Orchestra Hall to its limits, even the stage, as far as room was possible, being filled with interested listeners.

The competitions were, first, for a grand piano, presented for the best performance of the first movement of the D Minor Concerto, Op. 70, by Rubenstein; second, for a grand piano, given for the best performance of the Intermezzo and Finale from the Concerto in A Minor, Op. 54, by Schumann; for a free public violin recital, presented by Felix Borowski, for the best performance of the Vieuxtemps "Ballade and Polonaise," Op. 38, in the violin department, and for a free public vocal recital, presented by Carl D. Kinsey, in the vocal department. An unusual importance was given the occasion by the invitation extended from the college to the judges, who were Frederick Stock, Eugene Ysaye, Harold

Bauer and Mischa Levitzki. These four distinguished musicians consented to act as judges and co-operated with the college in giving the affair artistic importance.

The competitions resulted in the selection of Gertrude Mandelstamm as the prize winner of the piano given for the best performance of the Rubenstein concerto; of Harold Ayres, as the winner of the public violin recital, and Bernice Seabury, soprano, as the winner of the free vocal recital, and as the judge could not agree in the competition for the other piano, a subsequent examination will be held for this class and a diamond medal, as in former years, will be awarded the winner in this competition.

For these various contests a large number of students competed in the preliminary examinations held a couple of weeks ago, and from this number, three were chosen in the post-graduate class in piano: Jane Anderson, Wyoneta Cleveland and Gertrude Mandelstamm. The same number were chosen in the graduating class in piano: Kathryn Anderson, Herbert S. Johnson and Elsie Weiskopf, and three in the vocal competition: Irene Dunne, who sang the "Shadow Song" from "Dinorah," by Meyerbeer; "Una Voce Poco Fa," from "The Barber of Seville," by Rossini, sung by Solidad Rindon, and "Ritorno Vincitor," from "Aida," by Miss Seabury. There were two in the violin competition Harold Ayres and Ilse Niemack.

M. A. McL.

"PAGLIACCI" STIRS MEXICANS

Edith Mason and Titta Ruffo Divide Honors in Mexico City

A telegram was received on Saturday morning, May 3, at the executive offices of MUSICAL AMERICA from J. Del Rivero, impresario of the grand opera season now being given in Mexico City. The telegram follows:

"Début of Titta Ruffo in 'Pagliacci' a tremendous sensation. Edith Mason greatest Nedda ever heard. Divided night's honors. J. DEL RIVERO."

The Letz Quartet

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At last a work which combines the dignity and breadth of chamber music with elements which insure widespread popularity. It "was received with immense enthusiasm by the large audience" on the occasion of its New York première on April 15, 1919.

The following Adagio is perhaps the most inspired of the four movements; a broad melody, appealing and ENRICHED WITH THE EXQUISITE MODULATIONS AND NUANCES THAT ARE A KREISLER HALL MARK. STRING QUARTETS THAT CAN PLAY IT AS WELL AS THE LETZ QUARTET PLAYED IT ARE NOT NUMEROUS.—NEW YORK EVENING POST.

There was much in the music of the whole quartet to bring it popularity and to assure it a frequent playing in the near future. It is MUSIC EASY TO FOLLOW, EQUALLY GRATEFUL TO THE EAR AND PROMPTING TO THE IMAGINATION.—NEW YORK EVENING SUN.

It is a musicianly work, mindful of modern methods, yet REPLETE WITH OLD-FASHIONED MELODY. That it will be heard again is certain.—NEW YORK EVENING WORLD.

Pleased the large audience that heard it yesterday and is likely to please other American audiences as fast as they can hear it. IN FORM IT IS CRYSTAL CLEAR and in substance it is of that UNMISTAKABLE TUNEFULNESS which has always marked the little pieces Mr. Kreisler has written for the violin.—NEW YORK GLOBE.

It is a charming work in Kreisler's now familiar style, a combination of THE MOST MELTING MELODY and the most arrogant hops and skips.—NEW YORK EVENING MAIL.

Mr. Kreisler has created a string foursome which is primarily GRATEFUL TO THE PERFORMERS AND MELODIOUS TO THE LISTENING EAR. It is of such stuff that legitimate popularity is made, and no one will begrudge Mr. Kreisler the number of performances his charming quartet is sure to have in future.—NEW YORK TIMES.

It is in spirit altogether Kreisler, and, while far from profound, IT IS SO INSTINCT WITH GRACE, LIFE AND COLOR THAT IT OUGHT TO PROVE WIDELY POPULAR.—NEW YORK TRIBUNE.

Then followed such a scene as has rarely been witnessed in a concert hall in New York. IT WAS A TRIUMPH FOR KREISLER, NOT ONLY FOR KREISLER THE COMPOSER, BUT FOR KREISLER THE MAN, HONORED, RESPECTED, BELOVED BY ALL. THE LETZ QUARTET HAS NEVER BEEN HEARD TO GREATER ADVANTAGE.—NEW YORK AMERICAN.

IT HAS MELODY; IT HAS LILT AND TANTALIZING RHYTHMS; IT HAS LIFE AND MOVEMENT. And it did make a strong appeal. No concert of music for stringed instruments this season has brought out so distinguished or so enthusiastic an audience.—NEW YORK HERALD.

The scherzo, based on a serenade for violin and piano by the same composer, IS A SHEER DELIGHT TO HEAR. Mr. Letz and his associates played the quartet admirably.—NEW YORK SUN.

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Scotti's Company Makes Brilliant Beginning with Three Operas Presented in Memphis

"Cavalleria" and "L'Oracolo" on Double Bill for Opening Night—Easton Scores in "Madama Butterfly"—Other Principals Are Rapturously Welcomed.

MEMPHIS, TENN., May 3.—The great musical event of the season occurred this week, April 28 and 29, with the appearance of the Scotti Grand Opera Company. The Music Committee of the Memphis Chamber of Commerce had charge of this venture in the field of opera, and that it proved a great success from every standpoint was due chiefly to the splendid work of this committee, of which E. R. Barrow is chairman, and the co-operation of O. K. Houck, president of the O. K. Houck Piano Company.

It was a question in the minds of some whether the new company assembled here Monday morning for its first appearance after leaving the Metropolitan Company at Atlanta could present a finished production that evening in the short time allowed for preparation, but Mr. Scotti, as impresario, with his splendid executive staff, showed himself equal to the occasion, and when the curtain rose Monday night before a capacity house, the perfection of detail and artistic scenic effects were all that could be desired. In addition to this fact, the long experience and wisdom of Antonio Scotti was manifest in the artists selected for the casts of the three operas.

Carlo Peroni proved a magnetic and capable conductor for the carefully selected orchestra of thirty-eight musicians. "Cavalleria Rusticana," the first opera Monday night, is almost omnipresent in an opera series but is always delightful. Francesca Peralta as *Santuzza* aroused the greatest enthusiasm and received a veritable ovation. Her beautiful, luscious voice, dramatic ability and pleasing personality made a decided impression. Jeanne Gordon won her laurels in Memphis when she appeared here in February with the Creator Opera Company, and her appearance as *Lola* evoked welcoming applause which proved her established popularity. Mary Kent made her debut as *Mamma Lucia* and was well received. Millo Picco as *Alfio* and Francis MacLennan as *Turiddu* raised the audience to a high pitch of enthusiasm at the close of this always attractive opera. Altogether the company gave the most satisfactory and artistic performance of "Cavalleria" that it has ever been the good fortune of Memphis to hear.

The audience waited with restrained impatience for the change of scenery for the second opera, "L'Oracolo." Scotti, in the rôle of *Chim Fang*, keeper of the



The Cast of "Madama Butterfly" Coming Out from Rehearsal at the Lyric Theater, Memphis, Tenn., Tuesday Afternoon, April 29. Scotti in Center; Left, Charles Galagher and Millo Picco; Right, Louis D'Angelo, Pietro Audisio, Orville Harrold; Florence Easton in Center; Right, Jeanne Gordon; Left, Mary Kent.

opium den, displayed histrionic art coupled with a rare skill of voice that fulfilled the highest expectations of his most devoted admirers. This was his first appearance in Memphis, and the great singer and impresario was given a rousing reception.

"Oh, Silent, Silvery Dawn," sung by Florence Easton, who took the rôle of *Ah Yoe*, and the love duet sung by Miss Easton and Francis MacLennan, whose part was *Win San Luy*, the latter being sung in a way which brought out all its beauty and tenderness, were memorable. The remainder of the cast, including Charles Galagher and Louis D'Angelo. Mary Kent and Pietro Audisio, did remarkable work.

In the presentation of "Madama Butterfly" Tuesday night, the company won an artistic triumph. Perfect in cast, exquisitely finished in execution and enriched by admirable scenic effects, the production was up to true Metropolitan

standard. Florence Easton as *Cio-Cio-San* was the dominant figure from her first appearance until the curtain dropped on the final scene of tragedy. Her emotional insight and histrionic instinct, made it possible for Miss Easton to raise the performance of Puccini's opera to the highest plane of beauty. Jeanne Gordon in the rôle of *Suzuki* won her way to the hearts of the audience by the richness of her contralto voice, combined with the perfect acting of her part. Antonio Scotti distinguished himself as *Sharpless*. Many people unfamiliar with "L'Oracolo" were disappointed that Mr. Scotti was unable to display his art as a singer in taking the part of *Chim Fang*; consequently it was a delight to hear him in "Madama Butterfly." Orville Harrold appeared as *Pinkerton*. The love duet sung by Miss Easton and Mr. Harrold drew forth great enthusiasm from the audience. The rôle of *Goro* was taken by Pietro Audisio.

Arrangements have been made for another visit of the company to Memphis next season.

Asked what he thought of the success of his venture here in Memphis, Mr. Scotti answered, "What can I say? Crowded houses for both nights, hundreds turned away, great enthusiasm displayed by the audiences, beautiful hospitality extended to my company and myself, a return engagement for next season—what more would you ask? All this points to the fact that Memphis is ready for grand opera and will take its place beside Atlanta as soon as your large auditorium is built."

More than 300 Rotarians and their friends did honor to Antonio Scotti and his company at the club luncheon at the Chisca Hotel on April 29. The feature of the entertainment was a duet from "Aida," sung by Francesca Peralta and Jeanne Gordon. Local musical artists in the persons of Joseph and Angelo Cortese showed the possibilities of harmony in a harp and violin duet.

S. B. W.

Tandler Engaged for Three Not Five Years with the Los Angeles Symphony

LOS ANGELES, CAL., May 1.—Adolph Tandler, conductor of the Symphony, has been re-engaged for three years, not for five, as was implied by a typographical error in MUSICAL AMERICA, April 26.

RETURNS FROM VIENNA

Henry Rothman, American Baritone, Brings News of Austria's War Music

An American artist whom peace has brought back is Henry Rothman, a baritone, who, during the war, was interned in Vienna. According to Mr. Rothman, the Austrians were at no time so incensed against America as to exclude American art from their theaters. During the war, the most popular singers in Vienna, for instance, were Alfred Piccaver and Miller, both Americans, the latter being recognized as "the Caruso of Austria." Italian and other Allied operas were heard in Vienna constantly during the war, says Mr. Rothman, the Royal Opera excluding the works of all living composers while the other opera houses made no exception even against contemporary writers.

As for the Americans, no discrimination was made against them, and toward the end of the war, the Americans were far more popular than any of the Austrian Allies living in Vienna, so marked was the popularity of Wilson for having brought the war to a close, he states. Never, according to Mr. Rothman, was patriotic feeling high nor was the war feeling ever strong in the Austrian capital.

The American tenor also brings word that Addie Funk, correspondent of MUSICAL AMERICA in Vienna before the war and well known to musicians, had become blind as the result of an operation, although it was hoped that her sight would be restored. A bit of interesting news is that Oscar Nedbal, who, though a Czecho-Slovak, is leader of the Tonkünstler Orchestra, the second largest in Austria, is soon to come to America, and hopes to pursue his musical work in this country.

Mr. Rothman, a native of Chicago, one of the leaders of the American Musicians' Society in Vienna, had for several years studied in the Royal Academy of Music in that city with a free scholarship. For three years, under the name of Enrico Romani, he sang in opera, and had returned to Vienna to fill an engagement with the Volksopera when the war broke. No new American artists were engaged at the opera houses after this country declared war, but the old artists continued to sing there and were among the most popular in the roster.

CHARLOTTE LUND'S RECITAL

Soprano Has Assistance of Philip Gordon in Program

Rumford Hall was the scene of an interesting concert on the evening of April 30, when Charlotte Lund, soprano, appeared in joint recital with Philip Gordon, pianist. Mme. Lund was in good voice and pleased a goodly audience with her singing of Gubitosi's "Dormnre," Tirandelli's "Sconforto," Rachmaninoff's "Morning" and "Floods of Spring," the "Air de Lia" from Debussy's "L'Enfant Prodiges," Hahn's "Mai," Massenet's "Ouvre tes Yeux Bleus," Georges's "Hymne au Soleil," Sinding's "Sylvelin," Grondahl's "Mot Kveld," Grieg's "En Svane" and "En Drom," and a group of songs by Florence Parr Gere, "My Song," "I Am the Wind," "The Guest" (written for Mme. Lund) and "My Garden."

Except on high, loud notes, for which the hall seemed too small, Mrs. Lund's singing was charming. Mr. Gordon's accompaniments had brilliance or tenderness, as the number in hand required, and his group of solos, which included a Gluck-Brahms Gavotte, a Chopin Nocturne in D Flat, the Ravel "Jeux d'Eau" and the Twelfth Hungarian Rhapsody, Liszt, was admirably played. D. J. T.

Jules Falk Has Assistance of Artists at Second Pittsburgh Recital

PITTSBURGH, May 2.—Jules Falk, violinist, gave his second recital here on the evening of May 1 at Carnegie Music Hall. His program comprised numbers by Bruch, Glazounoff, Kreisler, Albeniz-Franko, Hubay, Debussy, Elgar and Wieniawski. Eileen Castles, soprano, and Malvina Ehrlich, pianist, were the assisting artists. The concert was under the auspices of the Woman's Civic Club of Wilkinsburg, for the aid of its charities.

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Players Present Stokowski with Wreath—Leader Responds to Audiences' Tributes—Orchestra at Zenith of Its Powers—Wagner Score Has Enthusiastic Reception—Frijsh, Samaroff and Thibaud Aid Orchestra in War Benefit Concert—Reception to Stokowski and His Men—Deficit Less Than Last Season's

By H. T. CRAVEN
Philadelphia, May 5, 1919.

THE swan song of a symphony season naturally exerts a special artistic appeal. The developments of the year, the drill and training resulting from the long concert series, are productive of a balance of tone and a fineness of co-operative effort which inspire regrets that the musical term is ended at the very time the flexibility of the orchestral instrument is most alluring. The situation was re-enacted here last week when the Philadelphia Orchestra bade farewell to its patrons until next autumn. The three public concerts given proved particular triumphs for Mr. Stokowski and his men.

The final pair of programs, given on Friday night and Saturday afternoon, in compensation for concerts that had been postponed on account of the grip epidemic in the fall, elicited popular demonstration of marked sincerity and fervor. The city is justly proud of its brilliant orchestra. At these admirable concerts Mr. Stokowski's highly effective leadership inspired waves of applause more ecstatic than even any which have honored the most favored darlings among the virtuosos who have appeared here in the course of the year.

At both the matinee and the evening performances the conductor was presented with a handsome wreath by the members of his organization. After the last notes of the last number had sounded the audiences remained in their seats and applauded tumultuously. On both occasions Mr. Stokowski responded to these tributes with brief remarks. He spoke feelingly of the critical times through which the orchestra had passed during the war, of the perils which had been weathered largely as a result of loyal public support and of the bright new future tinting the musical horizon. He closed by wishing all his patrons a happy summer.

There was appropriately no soloist at these final concerts. The orchestra itself, in the finest form, was the star. Mr. Stokowski was revealed at his best in the emotional and opulently melodic Fifth Symphony of Tchaikovsky, which is now pushing the "Pathétique" so hard as a popular favorite.

For the interpretation of this pulsating work the temperamental and artistic equipment of the conductor is admirably fitted. He read the score with a wealth of vivid emotionalism. The great climaxes were electrifying. The lyric and poetic moods of the composition were established with brilliant insight. The whole performance was a thrilling exhibit of directorial talent.

The opening number included the enchanting and familiar ballet No. 2, from Schubert's "Rosamunde" and the less frequently heard overture and entr'acte No. 3 from the same music play. All three parts of the suite were given with gracious charm and lovely classic serenity. The delicate and tender melody of the entr'acte was especially ingratiating.

The only other work listed was the "Tannhäuser" Overture, presented for the first time by any orchestra here this season. It was given with dashing fire and spirit and its unextinguishable splendor made a deep impression. It was applauded to the echo. After such a reception it can scarcely be doubted that a revival of Wagner concerts would be enthusiastically greeted here next season.

Give War Relief Concert

Earlier in the week, on Tuesday night, a special concert of the orchestra was given for the benefit of the French war relief committee of the Emergency Aid. All the artists gave their services free. When the books have been balanced it is probable that the beneficiary will receive about \$1,500.

There were three soloists. Mme. Povla Frijsh, dark-tressed for the occasion and dressed in the tricolor, stirring sang two verses of the "Marseillaise." Olga Samaroff and Jacques Thibaud were the other stars. The former submitted a superb performance of the Liszt Piano

Concerto in E Flat, playing with triumphant technical fluency and giving a new eloquence and appeal to this frequent visitor to concert programs. It was with this work that Mme. Samaroff made her debut in this city some years ago, when Carl Pohlig was conductor.

M. Thibaud was heard in an exquisitely polished reading of Saint-Saëns' Violin Concerto in B Minor. This composition is not profound, but it is graced by pleasing melodies to which the performer's dulcet tones gave radiant expression. In sincerity of method, artistic idealism and refined native talent there are few violinists on the contemporary concert platform comparable with M. Thibaud.

The orchestra fittingly played two delightful French works, a suite from Bizet's incidental music to "L'Arlésienne" and Debussy's "Afternoon of a Faun." The latter was given with characteristic Stokowski delicacy. The Bizet offering was capitally given and prompted regrets that more of this inspired score is not billed oftener on programs. The "Marche Slave," ringingly delivered, closed the attractive program.

The epilogue to the season came on Saturday night when Alexander Van Rensselaer, president of the Philadelphia Orchestra Association, tendered Mr. Stokowski and his musicians a reception at the Bellevue-Stratford. Ordinarily this is an annual event, but the war had interrupted the tradition. The resumption of series thus assumed a particularly festive aspect. About 700 persons were present, representative of artistic and social Philadelphia, and there were also distinguished guests from out of town.

Nothing quite like these receptions are held anywhere in America. They are Mr. Van Rensselaer's personal tribute to the orchestra, whose affairs he has so ably administered for many years. The guests included musicians of distinction, critics, poets and novelists and important factors in many walks of the city's life.

Preceding the supper, Mr. Stokowski led his orchestra in an excellent popular concert in the ballroom. The numbers played were the "Meistersinger" Prelude, the "Meditation" from "Thaïs," the Largo from the "New World" Symphony and the "Marche Slave." For the first time in the record of these receptions the locale was the Bellevue-Stratford, Horticultural Hall, the traditional setting for them, having been lately torn down to make way for the new Shubert Theater.

Many Novelties Played

The season, which was thus closed when Mr. Van Rensselaer's reception was ended, was in point of artistic progress the most notable in the history of the Philadelphia Orchestra. The conductor's artistry has never been more significant. The soloists included the pick of the concert world. The programs were admirably balanced with the classic and attractive novelties. Exclusive of the out-of-town tours and the special concerts here, the season included twenty-five pairs of performances.

Among the novelties revealed were Mrs. Beach's E Minor Symphony, Bloch's First Symphony, Chausson's Symphony in B Flat, Pizetti's Prelude to "Fedra," Chadwick's "Tam O'Shanter," Debussy's "The Sirens," Dvorsky's "The Haunted Castle," Garnier's "Vision," Hadley's "Lucifer," Ornstein's "Marche Funèbre" and "A la Chinoise," Schmitt's "Tragedie de Salome," Skilton's "Two Indian Dances" and Ysaye's "Exile." Few of these works, however interesting, proved of major importance. Perhaps the most significant were the Chausson symphony, which is well worth attention, and, of course, the Debussy "Sirens."

Beethoven was represented by his First, Fifth, Seventh and Eighth Symphonies and the "Coriolanus," "Egmont," "Fidelio" and "Leonore No. 3" Overtures. Mozart had one symphonic opportunity, with the G Minor. Tchaikovsky was much in evidence with his Fourth, Fifth and Sixth Symphonies. Brahms scored twice in this field with his Second and Third, Schumann once with the Fourth and Schubert once with the "Unfinished." The other symphonic offerings were Berlioz's "Harold," Dvorak's "New World," Franck's D Minor, Glazounoff's Seventh,

Mendelssohn's "Scotch" and Rabaud's Second.

Wagnerian scores were shunned early in the year, but before the season closed the "Tristan" Prelude and finale, the "Flying Dutchman," "Tannhäuser" and "Meistersinger" Overtures had been submitted and greeted with unmistakable enthusiasm.

It is said that this year's deficit will probably be about \$10,000 less than last season's. The amount will be made up by the orchestra's unknown benefactor.

GIVE STRAVINSKY WORK AT MACDOWELL CLUB

Mrs. Lynde and Mrs. Cornish Interpret "The Nightingale"—Report Composer to Be in Poverty

What proved to be one of the most interesting events of an overlong musical season was the "interpretative recital" of Stravinsky's "The Nightingale" by Mrs. Ethel Graham Lynde and Mrs. Winifred Young Cornish on Sunday evening, May 4, at the MacDowell Club, New York. Mrs. Lynde is well known on the Pacific Coast, where she has been heard often, but this was, to our knowledge, her first New York performance. Hers is a very admirable art, the interpreting for intelligent listeners of the opera; she brings to it a sympathetic delivery, an analytical mentality, an appreciation of literary and philosophic values and poetic feeling. To interpret "Pagliacci" all these things would scarcely be necessary; but "Rossignol" without them would be unthinkable.

Stravinsky's theories, as well as the story and music of "Rossignol," Mrs.

Lynde elucidated. And her method appeared to be just as individual as the fascinating score. To be sure, an orchestral score of as modern stripe as this not heard to advantage on the piano. But Mrs. Lynde's choosing of the passages was one of great judgment and resulted in our hearing those significant passages which can be done by two hands on a keyboard. There was much applause for Mrs. Lynde, which she shared with Mrs. Cornish. And here we may say a word of high praise for this intelligent and highly gifted pianist, Winifred Young Cornish, who played this pianistic and taxing music with unerring taste and eloquence.

At the close of the recital Mrs. Lynde read a cable just received by Dan Gregory Mason, stating that Stravinsky is in distress and requesting that aid be sent him at once.

It is sincerely to be hoped that this extraordinary musician will be relieved from the straits in which he is at present time, a victim of Europe's upheaval from the Great War. A. W. K.

LOHRE AND SILBERTA CHAR

Tenor Appears in Recital with Pianist and Composer in New York

Harvin Lohre, tenor, assisted by Richard Silberta, pianist and composer, gave a delightful recital on Sunday afternoon, May 3, in the ballroom of the Hotel Alpin, New York. The young New York tenor revealed admirable gifts in Russian songs by Tchaikovsky and Leinina, Handel's "Come and Trip It," Florence Toller's "In a Garden Wild," Cecil Forsyth's "Bring Her Again, O Western Wind," and Kramer's "A Lover's Lullaby." In Italian he sang Giordano's "Caro mio ben" and in French songs Debussy and Huë. A feature of the program was a group of four songs by Mr. Silberta, "The Heritage," "Lullaby," "Fairy Tale" and "Jahrzeit," in which singer and composer united with great success. The songs were heartily applauded and encores demanded.

In addition to playing Mr. Lohre's accompaniments with taste, Miss Silberta offered a solo group, comprising her Fantaisie in C Minor and A. Walt Kramer's "A Fragment," for which she was cordially applauded and encored. A. W. K.

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Chicago Philharmonic Opens Its Spring Series Brilliantly

Arthur Dunham's Forces Evoke Admiration in Engaging Program—Breeskin Scores as Soloist—Edna De Lima Begins Local Week with Fine Recital—Admirable Joint Recital by Misses Kressman and Linder—Other Musical Happenings

Bureau of Musical America,
Railway Exchange Building,
Chicago, May 3, 1919.

CONCERTS of last week began with a very fine vocal recital by Edna De Lima, soprano, who came to Kimball Hall Sunday afternoon, and in a long and varied program of songs substantiated her excellent reputation.

Her program began with a number by Handel which was delivered with regard for its classic contents, and then followed a set of four songs by Grieg given with poetic insight. Her singing of several songs by Debussy was exceptionally good. It reflected the imagination and spirit of the modern French style. An interesting number was "Effet de Neige," by Poldowski, given with realistic style. At the end of the program were placed three songs from the "Water Colors," by John Alden Carpenter.

Elsa Kressman, soprano, and Esther Linder, pianist, gave a joint recital at the Playhouse last Sunday afternoon which was one of the best of the local combinations by young artists given here this spring. Miss Kressman, the more gifted and farther advanced of the two young musicians, has a well-developed, clear soprano voice, of dramatic qualities, and of wide range. Her French diction is excellent, and she has already acquired pleasant interpretative standards.

She sang the Handel aria, which began the recital finely, and impressed particularly with a group of French songs, notably two by Fourdrain. There were also Russian and American songs on the list. Miss Kressman was fortunate indeed in having Mrs. Herman Devries as her accompanist. Miss Linder was heard in piano selections by MacDowell, Beethoven-Joseffy, Chopin, Mendelssohn and Liszt.

The Philharmonic Orchestra of Chicago, with Arthur Dunham, conductor, gave its first of six symphony concerts projected for this spring at the Studebaker Theater last Sunday afternoon and at once took up its artistic place in the local musical scheme which it had occupied a couple of seasons ago.

With the same enthusiasm and musical gifts which Mr. Dunham knows how to infuse into his musical organizations, he conducted the concert. He brought out the fine points of the numbers on the program. Precision and cleanness of attack were particularly evident.

The program contained Chabrier's "March Joyeuse," the "Carneval" Overture, by Dvorak; Bizet's "L'Arlésienne" Suite, No. 2; Delibes' Overture "Le Roi et le dit," an arrangement of "Dreams of Love," by Liszt, and Rhapsody by Lalo. Elias Breeskin, the violin soloist, made a decided success with his performance of the Mendelssohn concerto, which he played with brilliant technique and fine musical understanding.

The Columbia School Orchestra, Ludwig Becker, conductor, gave a concert assisted by five student soloists at Wood's Theater last Sunday afternoon.

A feature of the concert given last Tuesday evening at Aryan Grotto, by the Armour Glee Club and the Armour Orchestra under J. F. Merrill, conductor, showed these organizations to good advantage, and George Rasely, tenor, as assisting artist, made a decided impression with his singing of several groups. He is one of the most gifted of the younger vocalists now before our public. Selma Gogg, soprano, who was heard in a song recital last season, came to Kimball Hall last Tuesday evening and gave another, which disclosed the fact that this young singer has gained in her art in both vocal proficiency and in musical insight and accomplishments.

Her program contained examples of vocal art from the older styles of Handel through the more modern works of Car-

brilliant voice of good quality and an adroit manner in projecting the meaning of the texts of her songs. John Wiederhain acted as assisting artist as pianist and accompanist and shared in the success of the evening.

Finlay Campbell, baritone; Harriet McConnell, contralto, and Harold Ayres, violinist, combined recently in the presentation of a musical program at the Illinois Athletic Club. Among Mr. Ayres' numbers were "Gypsy Melodies," by Sarasate; "Bird as Prophet," by Schumann; "Tambourin Chinois," by Kreisler, and the Minuet by the late David Hochstein.

Trio Makes Début

The Beethoven Trio, Jeannette Lou-den, pianist; Ralph Michaelis, violin, and Theodore Du Moulin, cellist, gave

MME. BENSEL APPEARS WITH SINGERS' CLUB

Singers' Club of New York. Concert, Aeolian Hall, Evening, April 29. Conductor, G. Waring Stebbins. Accompanist and Organist, A. Campbell Weston; Assisting Artist, Caryl Benschel, Soprano. The Program:

"A Toast to Song," Hastings; "Star-Spangled Banner," arr. by Hastings; "Invitation to the Dance," Hugo-Jungst; "The Shoo-gy-Shoo," Ambrose-Thayer; "The Steersman's Song," Hastings, the Club. "O Beau Rêve Evanouï," Saint-Saëns; "Vieno Aurore," Old French, Mme. Benschel. "Red, Red Rose," James H. Rogers; "Elfin Calls in the Woodland," Kiehl; "Hymn of Faith," Kremser; "O Valiant Sons," Vernon Eville; "The Name of France," Rogers; "The Ocean Shall Be Free," Manney, the Club. "Thy Beaming Eyes," MacDowell; "The Steppe," Gretchaninoff; "Serenade," Oley Speaks; "Robin, Robin, Sing Me a Song," Spross, Mme. Benschel. "Lass o' Mine," "The Musical Trust," Henry Hadley; "The Viking's Song," Coleridge-Taylor, the Club.

A crowd such as Aeolian Hall does not often see gathered for the Singers' Club second private concert, and its enthusiasm was in direct ratio to its size. The audience doubtless was largely made up of friends of the club members, and the program was evidently built with the interest of friendship as well as that of music in mind. The very first two numbers introduced Frank Seymour Hastings, the president, as arranger, and "The Steersman's Song" was entirely Mr. Hastings' own work. It further won attention through the incidental solo sung by E. V. Coffrain, baritone. Other club soloists were Robert Bartlett Howell, tenor (Kremers "Hymn of Faith"); Walter Smith, bass; Earle Tuckerman, baritone ("Lass o' Mine," a request number), and Thomas E. Whitbread, baritone.

"O Valiant Sons" was sung by a group of the original Four-Minute Song Men, who, according to a program note, gave under the leadership of Mr. Houston very generously of their time and strength in the cause of freedom during the war.

Mme. Benschel's two groups were charmingly sung and won the artist warm applause. D. J. T.

Arthur J. Hubbard to Be Accompanied by Pupils on Vacation

BOSTON, May 5.—Arthur J. Hubbard, the well-known teacher of singing, has completed arrangements to spend July and August at Wolfeville, Nova Scotia.

its first concert at Kimball Hall last Thursday evening, playing the Beethoven Trio, Op. 1, p. No. 1, the Variations from the "Trio Elégiaque," by Rachmaninoff, and the Brahms Trio, Op. 40. It was the first of a series of concerts planned by this organization.

The last of the concerts for the present season by the Edison Symphony Orchestra, Morgan L. Eastman, conductor, was given last Thursday evening at Orchestra Hall. The La Salle Operatic Quartet, Mignonne Meeker, soprano; Dorothy Henke, contralto; Alfred Kanberg, tenor, and Hugh Anderson, basso, sang excerpts from Gounod's "Faust" and Donizetti's "Lucia." The orchestra was heard in overtures and popular numbers. Kerbert E. Hyde, organist, assisted at the organ.

A recital by advanced pupils of the piano classes of Heniot Levy was given at Kimball Hall last Saturday afternoon, in which Constance Aurelius, in the first movement of the G Major Concerto, by Beethoven; Hazel Johnson, in the first and third movements of the Fifth Concerto by Saint-Saëns, the Sophie Lobel, in the second and third movements of the B Flat Minor Concerto by Tchaikovsky, particularly distinguished themselves, showing musical talent and poetic traits. Other students who participated were Radie Britain, Mrs. E. S. Bloom, Mildred Stewart, Ada Honderick, Geraldine Vance and Helen Campbell.

MAURICE ROSENFELD.

Mr. Hubbard will take a very few advanced pupils with him. In recent years Mr. Hubbard has done comparatively little teaching in the summer, but this year he plans to combine teaching with his vacation. Mr. Hubbard is closing an exceedingly successful season.

MACBETH IN "PIRATES"

Soprano and Other Artists Score in Gilbert and Sullivan Operetta

Further carrying out the promise of the "Mikado," the Commonwealth Opera Company produced the "Pirates of Penzance" at the Brooklyn Academic of Music, beginning Monday evening, April 28, and continuing throughout the week. A singer of greater distinction than any in the former opera, Florence Macbeth, took the leading rôle and made a favorable impression, winning many encores for her excellent singing as *Mabel*.

Of equal interest was a young American tenor, Warren Proctor, with Campanini's forces for a few seasons, but practically unknown here, who sang splendidly. Unfortunately, he was not histrionically ideal, and he had to be prompted in his lines repeatedly. He is, however, a valuable member of Mr. Stewart's company. He was *Frederick*. Herbert Waterous again exhibited a finished characterization as the *Pirate King*; John Willard was the *Piratical Lieutenant*, and William Danforth the *Sergeant of Police*—all finely worked out parts. Frank Moulan was the *Major General*.

The three girls were Mabel Pierce, Gladys Caldwell and Sylvia Tell. Josephine Jacoby as *Ruth* was commendable. The orchestra again was of first order, and as before the happiest feature of the performance was the fresh, well trained chorus. An enthusiastic audience demanded its repetition of "Hail, Poetry." The scenery was new and decorative. Max Bendix conducted. A. T. S.

MARIA WINETZKAJA, BRACALE ARTIST, TO SING AT RAVINIA PARK



Mme. Maria Winetzka, Mezzo-Soprano

Touring this season with the Bracale Opera Company is Mme. Maria Winetzka, mezzo-soprano, a Russian by birth, who came to this country several seasons ago and who was a member of the Boston National Grand Opera Company.

Mme. Winetzka received her training for opera at the Imperial School of Music at Kisheneff, Russia, and has also studied in this country, having been graduated from the Institute of Musical Art, New York.

In addition to the tour with the Bracale company Mme. Winetzka will be heard in concert and recital this spring and has been engaged for the summer season of opera at Ravinia Park, Ill. Mme. Winetzka is also an accomplished linguist, speaking English, Russian, Italian, French, Spanish and German.

Frances and Grace Hoyt Appear in a Charming Musicales

Frances and Grace Hoyt, only recently returned from overseas, where they entertained many of the men of the A. E. F., gave one of their matinée musicales at the Morosco Theater, Thursday afternoon of last week. The cleverness and versatility of the Misses Hoyt is a familiar matter and they were at their best last week, delighting their large audience with a great variety of things—songs, monologues, tableaux chantants and a one-act comedy. One of the features of the affair were French versions of some of the most popular army songs as the Hoyts used to give them for the delectation of the French townspeople and villagers.

—ROYAL DADMUN— BARITONE

Two Recent Successes

As Soloist, Orange Musical Art Society,
April 25, 1919

"Mr. Dadmun's share in the concert was a cause for rejoicing. He has worked to develop the higher side of his art and has made himself an artist in the truest sense of the term. He showed a command of the legato style, the singing that appealed strongly to the more knowing of his hearers. In his dramatic coloring of the emotional contents ("A Khaki Lad"), his art recalled that of Yvette Guilbert. And in Quilter's 'Now Sleeps the Crimson Petal,' his refined, yet manly, style in voicing emotion gave distinction to his singing."—Mr. Flanagan in Newark Evening News, April 26, 1919.

As Soloist, Brooklyn Chaminade Club
April 24, 1919

"Royal Dadmun 'took the stage' with a fine display of artistry, which set the audience tingling with admiration. His 'Bois epais' was marvelously sung, nuancing expression and culture of voice showing in it, as it did in the lovely 'Les Berceaux' by Faure and del Riego's 'Homage.'"—Brooklyn Eagle, April 25, 1919.

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MAYO WADLER "America's Own Violinist"

Management: JULES DAIBER, Aeolian Hall, New York



CINCINNATI, O.—Albert Berne recently gave his second song recital of the season at the Conservatory. The accompaniments were played by Augustus Palm, composer-pianist.

COLUMBUS, OHIO.—An attractive concert was given at the Knights of Columbus Hall, April 24, by Walter Golz, pianist, and Effie Leland Golz, violinist, both Philadelphia artists.

BIRMINGHAM, PA.—Under the auspices of the Birmingham School a recital was given by Sara Neff, pianist, on April 26. The program included works of Bach, Beethoven, Scriabine, Liszt and Chopin.

CANTON, OHIO.—Mrs. C. E. Exlive was elected as president of the Canton Ladies' Chorus for the new year. An extensive program was given preceding the election of officers. Sarah Lavin still continues as directress of the organization.

ST. LOUIS, MO.—The Alumni Association of the Kroeger School of Music gave a fine program at the Musical Art Hall May 1. Stanly Goldman, a young pianist, played several numbers, one being with Mr. Kroeger. The concert was thoroughly enjoyed.

LANCASTER, PA.—A recital for the benefit of the organ fund was given in Bethany Presbyterian Church on May 1 by Esther M. Kendig, soprano; Helen Fager Kuhns, contralto; Harry Hambleton, tenor; Carl Winger, baritone, and Edna J. Mentzer, pianist.

URBANA, ILL.—J. Lawrence Erb gave his one hundred and forty-first recital recently at the Auditorium of the University of Illinois. The twenty-ninth anniversary concert was given last month by the University of Illinois Military Band, Albert Austin Harding, conductor.

MUNCIE, IND.—The new organ of the First Baptist Church was dedicated by a concert on April 27, when Mrs. Olin Bell, organist of the church, gave the program. She was assisted by Capt. Paul Hyde Davis, who gave vocal numbers, and with harp numbers presented by Dorothy Bell.

CINCINNATI, OHIO.—A graduation recital attracting much attention was that by Flora Mischler, soprano, pupil of John A. Hoffmann, at the Cincinnati Conservatory of Music the evening of May 3. Her program was varied and covered a wide range. Elizabeth Cook accompanied her.

RUTLAND, VT.—Mount St. Joseph's Academy gave a recital April 26. The following pupils of the school appeared: Miss Cook, Miss Berg, Miss Ranberg, Miss Maher, Miss White, Miss Rosen, Miss Rielly, Miss Lorrette, Miss Raiche, Miss Howley, Miss Welsh, Miss Grogan and Miss Shackett.

BURLINGTON, VT.—A piano recital was given May 2 at the studio of Edith Duff Butterfield. The following pupils appeared: Grace Williams, Margaret Scruggs, Jeannette Hays, Dorothy Johns, Ruth Baldwin, Lillian Densmore, Reginald Densmore, Edna Burnett, Lena Metcalf, Ruth Sturtevant and Irene O'Brien.

HARTFORD, CONN.—At the last open meeting of the season of the Musical Club, a request program was presented Mrs. A. J. W. Myers, Miss Bonar, Miss Wright, Miss Burnham and Miss Marwick. The Music Students club met recently at the home of Mrs. Bernard Sutton when a paper was read by Helen Esty.

TROY, N. Y.—A studio recital of the vocal pupils of S. Grahame Nobbes was given April 23 at the Emma Willard Conservatory of Music, assisted by William T. Lawrence, violinist, and Teresa Maier, pianist. Those who took part were Emma McDonald, Hazel Chambers, Margaret Dexter, Mrs. L. D. Jones, Margaret Grant, Mildred Schilling and Minnie Burgh.

BENNINGTON, VT.—An Old Folks' Concert was given at the Congregational Church, April 28, with a chorus of young men and women. The soloists were Miss Walquist, Miss Martin, Mr. Parker, Mr. Clayton, Hazel Hawthorne, Mr. Estes, Miss Eldred, Mr. Baker and Mr. Bottum. Mrs. George W. Keesman was the director.

HARTFORD, CONN.—The Hartford High School orchestra under the leadership of James Price, gave a program recently assisted by Edwin C. Anderson, violinist. On May 1, piano pupils of Howard Penfield, gave a recital at which the soloists were Mildred Pomeranz, Savilla Reid, Beatrice Kley, Ruth Seide, Joseph Rivkin and Thomas Birch.

ROCKFORD, ILL.—Sergeant-Major Frederick Shaw, who has been stationed at Camp Grant for more than a year, has received his discharge and has returned to Chicago to resume his work as a church organist. He presided at the organ of the Centennial M. E. Church in Rockford during the last few months of his stay at Camp Grant.

LANCASTER, PA.—A recital unique in local annals was given at the Wolf Institute of Music recently when Father and Son's Night was observed by the boys students. A splendid program was given and the boys were assisted by the Rev. C. O. Dierolf, violinist. On the following evening Ladies' Night was observed with another concert.

COLUMBUS, OHIO.—Herbert Eagleson, teacher of violin and singing, went to Steubenville last week as soloist for the Scottish Rite ceremonies at the Masonic Temple in that city. Mr. Eagleson has a large class of students here. Loring Wittich, violinist, who went overseas for duty in the A. E. F., has returned and will resume his work as teacher and soloist.

HARRISBURG, PA.—At the annual business meeting of the Wednesday Club, held on April 23, the officers elected were: President, Martha E. Snively; vice-president, Mrs. Martha A. Cumbler; recording secretary, Mrs. Carl Willis Davis; corresponding secretary, Mrs. William Keller; treasurer, Mary S. Robinson; director of chorus, Mrs. Edith J. Decevee.

NEW CASTLE, PA.—A pupils' recital at the Patterson School of Music last week presented some of Paul Brown Patterson's advanced pupils: Lauren Thayer, Emily Shelar, Myrtle Stitzinger, Bertha Clark, Mary Winter, A. E. Stitzinger, Dorothy Hilborn, Rebecca Garvin, Gula Bauder Keagy, Reba Hilborn, Barbara Schulz, Leona Patterson, Nora Bailey and Katherine Nettle.

CINCINNATI, OHIO.—Alma Meier and Norma Rath, pianists, and Martha Doerler, Helen Moore, Jane Beats and Lydia Cleary, singers, of the Cincinnati Conservatory of Music, co-operated with the Literary Club of the University in a program on the subject of the fairy-tale in music, at the Cincinnati University recently. The speaker was Mrs. Pearsons.

CINCINNATI, OHIO.—Marguerite Stegemiller, soprano, a member of the faculty, gave a song recital at the Cincinnati Conservatory of Music on the evening of April 30. Her program comprised classic numbers by Catalani, Parelli and Mozart. Of special charm was her group of Russian songs by Gretchaninoff and Arensky. Another group brought songs by Giordano, Hue, Sinding and Leoncavallo. Assisting at the piano was Elizabeth Cook.

HARRISBURG, PA.—The Wednesday Club closed its season on April 22 with a concert at which Alice Marie Decevee, pupil of Ernest Hutcheson, gave a recital, assisted by Mrs. Arthur Hull, Belle P. Midygh and Mrs. Roy G. Cox, vocalists. The second part of the program was given by the club chorus under the direction of Mrs. Wilbur Harrus, with Mabel Wittemyer at the piano.

WASHINGTON, D. C.—The local chapter of the Mu Phi, national musical sorority, was recently entertained by Mrs. Elizabeth Daniels. A delightful program was presented by the members of the sorority, those taking part being Elsie Small, soprano; Alice Jones, pianist; Estelle Thomas, violinist; Dorothy McCauley, pianist; Gretchen Hood, soprano, and George Thompson, pianist.

ROCKFORD, ILL.—Lieut. Hugh Aspinwall, who has returned from service overseas, is again stationed at Camp Grant, awaiting his discharge from the army, and has appeared in a number of concerts in Rockford at the Christian Union Church. He was frequently heard in Rockford while he was with the Eighty-sixth Division here. He will resume his concert work after leaving the army.

ALBANY, N. Y.—A musicale was given Tuesday evening at the Vincentian Institute under the direction of Richard Shannon, tenor. Mr. Shannon gave several groups of songs and was assisted by Edward Hinkleman, violinist, and Harmon Stuart Swart, pianist. Helen Capel, a pupil of Stojowski, gave a piano recital Tuesday evening at the Kenwood Sacred Heart convent, where she is instructor in music.

NEW HAVEN, CONN.—Piano pupils of Kate Lee Lewis appeared in one of a series of recitals on May 3, at which the artists were Lois and Dorothy Alling, Virginia Toole, Shirley Billings, Helen Hughes, Charles Tournier, Beatrice Wiloughby, William Day, Florence Shields, Jeanette Morse, and Blanche Penn. Grace L. Morse has accepted the position as soprano soloist at the First Baptist Church.

BETHLEHEM, PA.—The music pupils at Moravian College for Women gave their annual complimentary concert, under the direction of T. Edgar Shields, director of chorus work and instructor in piano; Pauline Michel, head of the violin department, and Hans Roemer, instructor in piano and voice. The performers were Fred L. Trumbore, Marjorie Bailey, Catharine Ott, Muriel E. Danner, Myrtis Shepherd.

JAMESTOWN, N. D.—Pupils of the piano department of the Conservatory of Music of Jamestown College recently gave two successful recitals here. At one Reefa Tordoff and Thelma Swengel appeared. They had the assistance of Marion Johnson, soprano. Another soprano, Blanche Ellis, assisted Phyllis Martin and Lillian Jennings at their recital. All four pianists are pupils of Mr. and Mrs. Harry Dyer Jackson.

CINCINNATI, O.—Helen May Curtis presented three members of her class in expression and public speaking at the Conservatory here in a program of war poems and short stories recently. Kemper Moore, Mrs. Kenneth Berger and Marguerite West gave readings, and musical numbers were given by Marion Sauer, pianist, pupil of Marcan Thalberg, and Patricia Vandawalker, soprano, pupil of Dr. Fery Lulek.

TORONTO, CAN.—C. Carter, who has been tenor soloist at Carlton Street Methodist Church for the past two years, has been appointed to a similar position in West Presbyterian Church. J. Elcho Fiddes, teacher at the Hambourg Conservatory, has been appointed choirmaster and tenor soloist of High Park Presbyterian Church. H. Pedlar from the studio of J. Elcho Fiddes, has been appointed tenor soloist of Rosedale Presbyterian Church.

BETHLEHEM, PA.—Rebecca E. Buss and Muriel E. Danner, pupils of Prof. T. Edgar Shields, organist at the University, gave an organ recital in Packer Chapel at Lehigh University on April 24, assisted by Beatrice Semmel, soprano. The students of Bishopthorpe School for Girls, Fountain Hill, gave their annual recital a few days ago, singing Sullivan's "Mikado." The assisting soloists were Charles Wetterau, bass, and E. T. Eberts, tenor.

BETHLEHEM, PA.—On April 10 the combined choirs of Central Moravian Church of this city and St. John's Reformed Church, Allentown, sang Graun's "Passion" in the local church, directed by Dr. Albert G. Rau, organist. Prof. Will Rees, organist of the Allentown church, was at the instrument. The Moravian trombone choir opened the sacred concert. The solo parts were taken by Harriet Miksch, Carrie Belling, Esther Riegel, William Steyer and Charles Faust.

NEWARK, N. J.—The Music Study Club heard a program recently by Ruth Kingman, cellist; Katherine Eymann, Florence Heinisch, pianists, and Mrs. Frederick Burnett, Mrs. Ann Sauer, Mrs. Hamilton Musk. At the Clinton Avenue Reformed Church a concert was given on May 2 by May Korb, soprano; Mrs. G. W. Baney, contralto; Erna Burkhardt, tenor; Elmer E. Ross, baritone; Cornelius Jackson, violinist; Helen W. Jordan, cellist, and James Phillips, pianist.

NEW CASTLE, PA.—The last of a series of joint recitals by Julian Williams, pianist, and Edward F. Kur violinist, was given in the Y. W. C. auditorium April 24 before an appreciative audience. With Mr. Kurtz, presented the Debussy Sonata for violin and piano in G Minor. Mr. Kur played the Handel violin Sonata in Major in his customary artistic style, and for a second number played his own composition, "Poème-La Sirene," Op. 3, the first time in this city.

CHICOPEE, MASS.—For the benefit of the discharged men of the service, the Deane singing society of Holyoke gave a recital on May 2, under the auspices of the Willimansett Improvement Association. James Stott, Carl Lester, the Holyoke boy singer, George Sullivan, M. Innes and Rudolph Adams sang. Piano solos were rendered by Thomas Auld and Frank Foucher. Previous to the concert Charles F. McDevitt, the president of the Willimansett Improvement Association, gave an address of welcome.

BRIDGEPORT, CONN.—Pupils of Mrs. Susan Hawley Davis gave an informal recital at the home of their teacher Mrs. Alois Havrilla of New York was a assisting artist. Those heard were Mrs. Ruth Koger, Elizabeth Brewster, Genevieve Brown, Eva Dawe, Evelyn Eames, Anna Sides, Anna Schnetman, Mrs. Harriet Murray, Alene Malley, Elsie Nobis, Fanny Pokras, Catherine Russell, Harriet Brown, Herman Krackemier, Mrs. James T. Rourke, Hazel Grossmans, Fanny Pious, and Mrs. Vera Bertilson Seim.

CINCINNATI, O.—The third concert of the Conservatory Orchestra, under direction of Pier Adolfo Tirandelli, was given recently at the Cincinnati Conservatory of Music. The overture to "The Secret of Suzanne" was played. Dorothy Richards played the "Slave Song," by M. Tirandelli himself, and was accompanied by the orchestra. Margaret Spaulding, dramatic soprano, a pupil of Dr. Fery Lulek; Gladys Coulter, a pupil of M. Tirandelli, and Enid Smith, pianist, pupil of Frederic Shailer Evans, gave solo numbers. The closing number was three dances from "The Bartered Bride."

CANTON, OHIO.—Easter season was celebrated with concerts by many of the churches. In St. Peter's Catholic Church, Louise Reynolds, Boston, soprano; Thomas Murray, Columbus, tenor; Francis Sadler, Cleveland, basso; the Boston Sextet, under the direction of C. J. Staats, and a brass quintet, assisted St. Peter's choir, on three successive evenings gave Dubois's "Seven Last Words." The Episcopal Church was assisted by Master Reginald Riley, boy soprano, Akron, and H. M. Dundam, baritone, Cleveland.

WASHINGTON, D. C.—The Friday Morning Music Club Chorus gave an interesting program of Russian music recently under the direction of Bainbridge Crist. The songs consisted of numbers from "Boris Godounow" and "Salambo" (Moussorgsky), and some nature songs by Rimsky-Korsakoff and Sokoloff. A novelty was presented in "Vasilissa, the Fair" (Schindler), based upon Ukrainian melodies. The club was assisted by Charles Trowbridge Tittmann, bass, and Louis Potter, pianist. Mrs. J. J. Lovin acted as accompanist.

FAIRMONT, W. VA.—The Music Department of the Women's Club presented a program recently, devoting its program to American works. The interpreters were W. D. Barrington, Mrs. O. A. Wood, and the Woman's Club Double Quartet comprised of Mrs. T. E. Johnson, Mrs. O. A. Wood, Miss Florence Cavender, Miss Harriet Schoeder, Mrs. H. S. Fawcett, Mrs. Charles A. Pilson, Mrs. A. Smith, Miss Bertha Dilgard, Miss Laura Briggs, accompanist. The department held a business session at the close of the program and plans were discussed for next year. It is planned to bring a famous artist here in the early fall.

PHILADELPHIA CLUB HONORS MRS. ABBOTT

Matinée Musical Gives Luncheon for Its Retiring President

PHILADELPHIA, May 3.—A notable epoch in the history of the Matinée Musical Club was closed Thursday afternoon with a luncheon in honor of Mrs. Frederick W. Abbott, who retired from the presidency after a quarter of a century's incumbency. Mrs. Abbott this year declined a further nomination and Mrs. W. Garrigues, an energetic worker, was elected president.

There were a number of surprises for the honor guest though doubtless the one that touched and pleased her most was a series of selections, sung "off stage" as it were, outside the banquet hall, by the chorus of sailors from the Navy Yard, accompanied by the marine band, both under the direction of Albert Hoxie. This was in appreciation of Mrs. Abbott's strenuous work during the war to provide entertainment for the boys detailed to Philadelphia.

Mrs. Stokowski, the toastmistress, disclaimed any capacity for public speaking and then filled the office with finish and distinction. She proved both witty and wise in her introductions.

Mr. Stokowski spoke, and very interestingly. He said that among other things that had been discussed he was interested in the query, "Does marriage interfere with art?" and that it had been wonderfully answered a few minutes before by Mrs. Witherspoon's singing.

The tribute was well deserved for the soprano's art as Mrs. Witherspoon is even finer and mellower than it was as Florence Hinkle, as the group of songs she gave proved. Fullerton Waldo, music editor of the *Ledger*, spoke with sparkling effect. Mrs. Bok described the work of the Settlement Music School, and James Francis Cooke, editor of the *Etude*, and Frances Wister, head of the Orchestra's women's committee also made addresses.

The concluding concert of the Matinée Musical's most successful season on the preceding Tuesday afternoon took the form of the annual miscellaneous program by club members. The varied program was contributed by Mrs. Charles Fricke, Augustine Haughton, Mary Barrett and Louise Hazel, sopranos; Mary Newkirk, contralto; Helen Boothroyd, Isabel Dungan Ferris, Ray Daniels and Frances Butterworth, pianists; Adele Florence Wightman, harpist, and the club orchestra, directed by Nina Prettyman Howell.

Philadelphia will, at the end of this season, lose three well-known and well-liked musicians.

Frank Gittelson, the violinist, goes to the Peabody Conservatory in Baltimore. Victor De Gomez, the 'cellist of the Philadelphia Orchestra and the Cook-De Gomez String Quartet, will become solo 'cellist of the Cleveland Orchestra and the 'cellist of the string quartet headed by Nikolai Sokoloff, conductor of the Cleveland Orchestra. Aline Van Baerentzen, the pianist, whose major talent has won her many friends among the musically informed here, returns to France for a few years. She came to this country just about the time the world war began and unsettled conditions gave her scant opportunity to win the wide recognition her art deserved. Her farewell recital, for the time being, given before the Art Alliance, was marked by great executive brilliancy and sound interpretation of a number of classic works.

A noteworthy feature of the season just ending was the presence here of Alberto Jonas the Spanish pianist. He conducted a series of master lessons under the auspices of Ralph Lewars and the Philadelphia School of Musical Art.

One addition at least is promised musical circles for next season. David Bispham, native Philadelphian, but world famous, will conduct master classes in voice at regular intervals. W. R. M.

John W. Nichols and His Wife Open Studios at Carnegie Hall

John W. Nichols, tenor and vocal teacher, and his wife, a pianist, have opened studios in Carnegie Hall, New York, where they are already busy with numerous pupils. Mr. Nichols has been engaged for the Victory Commemoration Festival Service which will be given in Grace Church, Brooklyn Heights, by six selected choirs and members of the Philharmonic Orchestra under the direction of Frank Wright, president of the New

York State Music Teachers' Association, on May 8. At this service the cantata, "Come, Let Us Sing," by Mendelssohn, will be given. The choirs from St. John's, St. Paul's, St. Mark's, St. Stephen's, Grace Church and the Church of the Messiah, Brooklyn, will be combined into one chorus. This has been an exceptionally busy season for Mr. Nichols. On one day he filled four engagements in various New York and Brooklyn churches.

BENEFIT RECITAL GIVEN AT PRINCESS LVOFF'S

Katherine Lee, Ralph Leopold, Mme. Romanoff, Van Vliet and Russian Orchestra, Artists in Program

Invitations to the affairs given at the home of the Princess Lvoff are much sought after because of the unique and interesting character of the entertainments given there. It was to be expected, therefore, that there would be a large gathering at the concert and ball which took place at this beautiful home in Thirty-ninth Street on Thursday night of last week for the benefit of the Bide-a-wee Home.

The concert program was opened by the singing of the "Star-Spangled Banner" by Katherine Lee, the soprano, who also sang later in the evening "Separation," by Countess Festetics, and an encore with cello accompaniment. Miss Lee has very much personal charm and sang in a manner which apparently delighted her audience.

Ralph Leopold, the pianist, who charmed an audience at the Princess's home recently when he played impromptu accompaniments for Mme. Tamaki Miura, appeared in his proper sphere as soloist, presenting the seldom-played "Dance" by Debussy, a Chopin Nocturne in D flat and Mendelssohn's Prelude in E Minor. Mr. Leopold is an artist of unusual attainments. He has gone in for the modern French school and for the tremendously heavy Bach transcriptions and other works of like character, and he excels in these two forms. The Debussy number was played with an "atmosphere" which would delight the heart of a devotee of this type of music. Mr. Leopold is an engaging artist and one who will be welcomed to the New York concert platform next season.

Mme. Romanoff sang songs by Rachmaninoff and other Russian composers. Both she and Cornelius Van Vliet, the 'cellist, who played a number by Casella, were warmly applauded. The Russian Balalaika Orchestra played acceptably a number of selections and later played for dancing.

The ball was opened by Mme. Lodjensky, who presented an old original Russian dance. A vegetarian buffet supper was served at midnight in the main dining room on the second floor. Several war dogs, including one of General Pershing's favorite mascots, were shown to the interested audience. The Bide-a-wee Society has been doing considerable work in taking care of mascots brought home by the returning regiments.

The Princess Lvoff, whose portraits of famous men and women in this country and in Europe have attracted widespread attention among art critics, graciously consented to make a crayon portrait of one of the audience at the concert, and Mrs. Francis M. Wilson, vice-president of the Bide-a-wee Society, was chosen.

Among the prominent people present were: General and Mrs. Lodjensky, Hon. Mrs. Newton Gilbert, Prince Radiner Loukowsky, Colonel and Mrs. W. Stephenson, General H. H. Tapakyan, counsel general of Persia; Count and Countess Festetics, Judge Alton B. Parker, Mrs. William Alfred Perry, Colonel and Mrs. Thayer Kingsbury, Major General Davis T. Shanks, Prince Pierre Troubetskoy, General Jaron Fersen, Mr. John Gellatly, Mrs. L. H. Cameron, Mrs. Charles Jurnett, Mr. and Mrs. Samuel Trobareo, Mrs. Walter S. Crosley, Mrs. Harry Ulysses Kibbe, Mrs. A. V. T. Tillington, Mrs. Henry Lawrence Burnett, Mrs. William Denning Smith, Mr. Charles Stillman, Mr. and Mrs. T. Finley Shepard, General and Mrs. Coleman Du Pont, Mrs. George H. Gould, Mr. and Mrs. Robert M. Ingersoll, Colonel R. B. Baker, Mrs. E. L. Jessup, Mr. and Mrs. Edward Baylis, Mr. and Mrs. Joseph B. Bourne, Mr. Alan Douglas Meritt, Mr. and Mrs. George H. Ilington, Lieutenant Com. Alex T. Seversky, Mr. and Mrs. Romanoff, Mrs. Benjamin Harrison, General and Mrs. Tosurkewitch, Mr. William Mitchell, Mr. and Mrs. Russell Laurel, Mr. and Mrs. Charles Fisher, Mrs. William Post, Mr. James Pierson, Admiral and Mrs. Swinburn, Mrs. John Vanderpool and Mr. and Mrs. C. A. Van Rensselaer. D. L. L.

All-American Quartet Sings in Waterbury



Principal Figures of the Performance of the Waterbury, Conn., Choral Club: From Left to Right, Rear Row—Warren Proctor, Tenor; Jules Daiber, Manager; W. P. Gretter, President of the Club; Miss Broughton, Accompanist; Front Row—Marguerite Fontrese, Mezzo-Soprano; Clarence Whitehill, Baritone; Isaac B. Clark, Conductor of the Club, and Frances Peralta, Soprano

WATERBURY, CONN., May 1.—The unique program recently presented by the Waterbury Choral Club marked the appearance of an all-American quartet, composed of Francesca Peralta, soprano; Marguerite Fontrese, mezzo-soprano; Clarence Whitehill, baritone, and Warren Proctor, tenor, as assisting forces. Coleridge-Taylor's "Tale of Old Japan" was the work presented under

the leadership of Isaac B. Clark, conductor of the Choral Club, and the ensemble proved so successful that the quartet was re-engaged for next season to present an oratorio not yet decided upon. Jules Daiber, manager of the quartet, was highly complimented by W. P. Gretter, president of the society, on his aggregation of artists. The quartet is being booked for a Fall tour and will be heard with various clubs in oratorios.

HOUSTON CLUB ENDS SEASON

Final Concert of Woman's Choral Presents Miss Vassie as Soloist

HOUSTON, TEX., May 1.—The Woman's Choral Club last night closed its eighteenth season, presenting as soloist Ruth Allen Vassie of Portland, Ore., whose fine lyric soprano voice won tremendous applause from the large audience that had gathered in the big First Methodist church to hear her and the club. The program's choral features were particu-

larly excellent, and T. Huffmaster, director, and the ninety singers under him were commended and many times recalled after each group. Patricio Gutierrez accompanied the soloist as well as the chorus.

The result of the annual election of officers for the Treble Clef Club is as follows: Mrs. G. W. Heinzelman, president; Mrs. W. L. Love, vice-president; Mrs. John H. Freeman, recording secretary; Mrs. George Wilson, corresponding secretary; Ruby Estes, treasurer; Mrs. T. C. Rowe, librarian, and Gertie Rolle, business manager. W. H.

Stedman Jones

SHORT BEACH, CONN., April 25.—Stedman Jones, well known as a tenor, vocal teacher and choral conductor, died on April 23 at his summer home here. His death was the result of an attack of acute indigestion at a rehearsal of the Yale Orpheus Club which he was conducting in preparation for a forthcoming concert.

Mr. Jones was born in Wales and was a schoolmate of David Lloyd-George, the English Premier. When a lad he came to America, where he cultivated with success his musical talents. For a time he sang in grand opera, and in concert for many years, and at his death he was conductor of the Cambrai Club of New York, as well as of the Yale organization. His wife is Edith Davies Jones, the Welsh harpist. T. E. C.

Nathan S. Clark

MILFORD, CONN., May 2.—Nathan S. Clark, aged seventy-three, prominent as a musician, died on April 30. Mr. Clark had been blind since his sixteenth year, and was trained in the Boston Institute for three years. There he played the trombone in the institute band. Afterwards he studied the construction and tuning of pianos and engaged in their sale for fifty-two years, retiring from the business last fall. He was most successful also as a teacher of piano, having always a large number of pupils. T. E. C.

Harry de Garmo

Harry de Garmo, an American baritone, according to dispatches received from Wiesbaden, died there on April 29. Mr. de Garmo was about thirty-eight years old and had been singing Wagnerian rôles in Germany, where he had gone before the war broke out. Recently he had been appearing at the Wiesbaden Royal Opera.

Elizabeth Key

BALTIMORE, MD., April 29.—Elizabeth Key, aged eighty, granddaughter of Francis Scott Key, who wrote "The Star-Spangled Banner," died on April 29. The only surviving grandchild of Key now is John T. Key, brother of Elizabeth.



Imre Kiralfy

Imre Kiralfy, known all over the world as an organizer of pageants and spectacular dramas, died on April 27 at his home in Brighton, England, aged seventy-four.

Mr. Kiralfy's reputation as an organizer of these events had been established in Europe before he came to this country in 1869. He was one of the first to cultivate the field now held by men of the type of Louis N. Parker and Percy Mackaye. Born in Budapest in 1845, he appeared on the stage when he was four as a mimic in "Preciosa." He studied music and dancing in his youth, appearing in German theaters for several years as a dancer.

When he was twenty-three he began already to organize pageants and processions; was in fact decorated by King Leopold of Belgium in 1868 for his management of a monster fête in Brussels. It included operas, pantomimes, sports and a spectacle in which 4000 soldiers took part.

After coming to this country in 1869, he remained here twenty-five years. During that time he became noted not only as a dancer, his brother and sister, with himself, being known as the "Kiralfy Family" in the "Black Crook"; but as a producer of great spectacles, some of them partly operatic in character. Of these, "Columbus," in 1892 with Barnum, and "America," in Chicago, for Abbey and Grau, were probably his greatest triumphs.

In London during the same period he produced "Nero" in 1891 and "Venice" in 1893. In 1895, on his return to England, Mr. Kiralfy reconstructed the Earl's Court Exhibition, and in 1908 designed the "Great White City," and planned the Stadium for the London Olympic games.

NEW YORKERS REVEL IN GRAVEURE'S ART

Louis Graveure, Baritone. Recital,
Aeolian Hall, Evening, May 3.
Accompanist, Bryceson Treharne.
The Program:

"The Song of Solomon," "Death's Lullaby," "The Seminarian," "The Doll's Cradle Song," "The Song of Parasha," Moussorgsky; "Amour, mon coeur languit" (first performance), Darius Milhaud; "Oraison," Chausson; "Les Etoiles effarouchées," Chavagnat; "Le Jour," Koechlin; "A Dream Within a Dream," "To Helen," "Eldorado," "Thou Wouldst Be Loved" (first performance), O. G. Sonneck; "Go Fetch to Me a Pint o' Wine," Franz; "There Be None of Beauty's Daughters," Mendelssohn; "The Blue-Eyed Lassie," Jensen; "Thy Days Are Done," Schumann; "In the Flower-Garden," Buzzi-Peccia; "Kiddie Mine," Muriel Pollock; "Paddy McShane," "Corals," Bryceson Treharne; "Shipmates o' Mine," Sanderson.

In four short seasons Mr. Graveure has become the peerless concert baritone and has done so without the aid of any operatic associations, purely by the excellence of his art, by his extraordinary gifts as an inspired singer. Late in the season as this recital was last week it drew a big audience to Aeolian Hall, and one that was keenly interested. Mr. Graveure's voice has been recognized as one of the most beautiful we hear, his delivery that of a finished artist, his diction matching in its clearness his other accomplishments. A book of words is superfluous at a Graveure recital. The most bewitching of *pianissimi* he produces with the greatest ease, and unlike most singers who can do this, he can give you a resounding *G natural fortissimo* in the next measure. Verily, a singer in a million!

The program was ingeniously contrived, the musical high lights being the Moussorgsky, Milhaud and Chausson songs. To sing a group of the greatest of Russia's composers, as Mr. Graveure did, is a big achievement. Needless to say, the audience revelled in them. And here let it be recorded that an audience can rise to great music, though many singers seem to hold to the contrary. It was again proved when Chausson's "Oraison" was redemanded, a magnificent song. A very unnecessary cello obbligato, played off stage without beauty of tone, did not add to its real effect. It is difficult to understand why Mr. Graveure sings the trifles of Chavagnat, one of whose songs he sang at his first concert this season. Musically bad they are and though vocally effective as he sings them they consume precious space on his list.

The four Edgar Allen Poe songs by Mr. Sonneck were interesting, especially "Eldorado" and "Thou Wouldst Be Loved," the last-named winning a repetition. There is much excellence, too, in the setting of "To Helen." Of the final group Maestro Buzzi-Peccia's atmospheric "In the Flower-Garden" to Tagore's poem was the best song, a quiet and beautiful piece of music, deserving of a hearing from our best singers. It was redemanded. The only other item in this group with an excuse for being sung was Mr. Treharne's jolly song, "Paddy McShane." Mr. Graveure repeated it and Mr. Treharne had several bows after it. "Corals" recalls Mr. Ronald's "Down in the Forest," and its progenitor, Grieg's "Im Kahne." As for the Pollock and Sanderson songs, the first is an ostensible first-cousin of that notable ditty, "Tommy Lad," popularized on his first tour by this singer; the second is Winter Garden stuff unabashed. It is a pity that Mr. Graveure lets down the standard of his program by singing these items. They positively shock the intelli-

Music School Settlement, for Quarter-Century, an East Side Haven



Bringing Music to the Children on the East Side; Two Classes at the Music School Settlement; These Four Eager Little Girls, by Games and Stories, Have Been Taught to Compose Songs, Before They Know the Name of a Single Note; in the Other Picture W See a "Class" in Ear-training



Photos by Press Illustrating Service

A LONG the mazes of New York's East Side one spot is regarded with unique reverence by the little East Side children and their parents—the Music School Settlement on East Third Street, which this year celebrated its quarter-century anniversary. For the hundreds of children, whose European parentage gives them an inherent love for music, await eagerly the day when they, too, may go to the big brick building, be aided in buying their own instrument,

and learn to make music themselves.

For twenty-five years this school has been an East Side haven, since 1894, when a young girl, Emilie Wagner began teaching music to a half dozen children in a small room of The Bowery Mission. Since then the school has grown to include 1000 pupils, 100 teachers, eleven departments, and has four of its own orchestras. The library of 7500 musical compositions and 2300 books is always crowded with children eagerly discussing their views on the day's music

lesson. Little children are here taught to compose tiny songs before they know a note of music, and little ears are taught to detect beautiful sounds. To aid the parents, also, a settlement is conducted in connection with the music work, which organizes parents' meetings, lectures, etc. Thus, combining music with life, the Music School Settlement is not only perpetuating the inherent love of music of the East Side child, but is teaching the parents to understand the spirit of America.

ORGANIZE MUSICAL EDUCATION SOCIETY

New York City Orchestra and
High School Chorals Com-
bine—Broad Aims

It has been announced that the New York City Orchestra and the High School Choral organizations have decided to combine and are now to be known as The American Musical Art Education Society. The aim is to promote the appreciation and love of music in our public schools and to offer to the general public an opportunity to enjoy, free of charge, the cultural advantages of the best in musical art.

The honorary presidents are Alfred E. Smith, Governor of the State of New York, and John F. Hylan, mayor of the city of New York, with Dr. Henry T. Fleck as acting president. The honorary vice-presidents are Charles S. Craig, comptroller of New York City; Arthur S. Somers, president of the Board of Education; Frank S. Wilsey, vice-president of the Board of Education; Dr. George S. Davis, president of Hunter College; Dr. Sidney Mezes, president of City College; Dr. William Ettinger, superintendent of schools, and a host of associate and district superintendents and principals,

prominent among whom are Dr. Hugh Newman, Dr. Stewart Rowe and Prof. Grace Beach. The executive committee consists of the Hon. George M'Aneny, chairman; Otto H. Kahn, ex-Governor; Whitman, Victor Herbert and Dr. Henry T. Fleck, *ex officio*. The treasurer is Ernest C. Hunt of Hunter College. The membership includes a large number of eminent financiers and other professional and business men of the city.

This is a semi-official effort to promote musical education through public membership. Plans covering the entire academic year, beginning with the middle of next September, have been completed, including orchestral, choral concerts and operatic nights.

New York Chamber Music Society to
Start on Southern Tour

The New York Chamber Music Society, Incorporated, of which Carolyn Beebe is pianist and director, is soon to start upon its Southern tour, having completed a successful series of winter concerts including their three New York subscription concerts. One of the important dates while South will be the appearance at the Macon, Ga., music festival. It can be said that the ensemble will form the nucleus of the festival programs since it is scheduled to play for the opening and close of each concert. The individual management of the artists composing the New York Chamber Music Society, as well as the organization itself, is now under the Music League of America, Incorporated.

gent listener after a group of Moussorgsky. And although they were useful in winning him popularity when he first sang here, he no longer needs them. At the close of his concerts he sings trifles with which he scored on his first tour, "Tommy Lad," "Sylvia," "Her Rose," but that is excusable in a way. He seems to avoid serious American songs with extraordinary care.

In singing the group of German romanticists his intentions were surely of the best. They were set down on the program as "Lyrics of Byron and Burns." The answer to this group, we think, lies in the fact that the German romanticists did not compose their best music to poems other than German. These four songs impressed us as being the worst songs that these composers have written; they might almost be used by those who drag nationalism into art as an argument that *lieder* are dull. But we know that "Aus meinen grossen Schmerzen," "Auf Flügeln des Gesanges," "Klinge, mein Pandero" and "Mondnacht" are anything but dull! There is a group of Franz-Mendelssohn-Jensen-Schumann to illumine any program. And there are available worthy English translations of them. After the first group Mr. Graveure added Elgar's "Pleading," after the second, Paladilhe's "J'ai dit aux étoiles," after the fourth Dvorak's "Song My Mother Taught Me." A. W. K.

Cincinnati Composer, Out of Army,
Takes Up Music Again

CINCINNATI, May 2.—At a special Easter service at the Mt. Auburn Baptist Church, "The Great Miracle," a cantata by C. Hugo Grimm, the organist and musical director, was presented. Mr. Grimm resumed his musical activities some weeks ago on receiving his discharge from the army. He is busily engaged in composing and has lately finished several new works.

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